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G. K. V. Haridwar

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**MEERUT JOURNAL
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CONTENTS

The Theme of Self-Transcendence in Marlowe, Shakespeare and Eugene O'Neill	Ghanshiam Sharma 1
Principles of 'Self-Reliance' in Thoreau and Gandhi : A Study in Compari- son	Manorama B. Trikha 22
Albert Camus and the Upanisads	Sharad Chandra 35
Henry James and Paul Bourget : A Literary Interaction	Arun Kumar 50
Foreign Words in Hindi Terminology : A Comparative Study	T. R. Sharma 60
BOOK REVIEWS	68
Kalpna Sahni, ed. <i>A Black Rainbow Over My Homeland</i>	Susheel Kumar Sharma
M. S. Kushwaha, ed. <i>Indian Poetics and Western Thought</i>	B. D. Sharma
DISSERTATION ABSTRACTS	78
Shalini Primrose Das, <i>Treatment of Evil in the Poetry of Samuel Taylor Cole- ridge</i>	
Shaswati Basu, <i>The Treatment of Crime and Criminals in Browning's "Ring and the Book"</i>	
Manju Gautam, <i>Concept of God in Tennyson's Poetry</i>	Nand Kumar

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CONTENTS

Maithili Literature in Relation to John Donne and T. S. Eliot	J. K. Mishra	1
The Shakespearean Patterns in the Plays of T. S. Eliot	K. Chellappan	8
Emerson and Iqbal	Mohammad Yaseen	17
Identification of Three Literary Genres for Comparative Studies	D. S. Mishra	27
The Language Consciousness in Heidegger, Camus and Hemingway	Vanashree	39
Ruskin's Views on Indian Art : A Case of Cultural Interference	T. R. Sharma	48
BOOK REVIEWS		60
Vikram Seth, <i>The Golden Gate</i>	Susheel Kumar Sharma	
Prof. Nagendra, ed., <i>Jayashankar Prasad : His Mind and Art</i>	Pratibha Tyagi	
Pratap Singh, <i>Poets' Vision of History</i>	Arun Kumar	
DISSERTATION ABSTRACTS		77
Amita Mittal, <i>Quest for Belief in the Poetry of W. B. Yeats</i>		
Manoj Kumar, <i>Tennyson and the Pre- Raphaelite Poets</i>		
Poonam R. Maheshwari, <i>Christian Ethos in Thomas Hardy's Tess of the D'Urbervilles</i>	Nand Kumar	

CONTENTS

1	1. The Arya Samaj and its history	1
2	2. The Arya Samaj and its principles	2
3	3. The Arya Samaj and its work	3
4	4. The Arya Samaj and its future	4
5	5. The Arya Samaj and its influence	5
6	6. The Arya Samaj and its mission	6
7	7. The Arya Samaj and its progress	7
8	8. The Arya Samaj and its power	8
9	9. The Arya Samaj and its glory	9
10	10. The Arya Samaj and its triumph	10
11	11. The Arya Samaj and its victory	11
12	12. The Arya Samaj and its success	12
13	13. The Arya Samaj and its fame	13
14	14. The Arya Samaj and its honor	14
15	15. The Arya Samaj and its respect	15
16	16. The Arya Samaj and its admiration	16
17	17. The Arya Samaj and its reverence	17
18	18. The Arya Samaj and its worship	18
19	19. The Arya Samaj and its devotion	19
20	20. The Arya Samaj and its love	20
21	21. The Arya Samaj and its faith	21
22	22. The Arya Samaj and its hope	22
23	23. The Arya Samaj and its charity	23
24	24. The Arya Samaj and its kindness	24
25	25. The Arya Samaj and its gentleness	25
26	26. The Arya Samaj and its meekness	26
27	27. The Arya Samaj and its mildness	27
28	28. The Arya Samaj and its sweetness	28
29	29. The Arya Samaj and its goodness	29
30	30. The Arya Samaj and its beauty	30
31	31. The Arya Samaj and its grace	31
32	32. The Arya Samaj and its glory	32
33	33. The Arya Samaj and its honor	33
34	34. The Arya Samaj and its respect	34
35	35. The Arya Samaj and its admiration	35
36	36. The Arya Samaj and its reverence	36
37	37. The Arya Samaj and its worship	37
38	38. The Arya Samaj and its devotion	38
39	39. The Arya Samaj and its love	39
40	40. The Arya Samaj and its faith	40
41	41. The Arya Samaj and its hope	41
42	42. The Arya Samaj and its charity	42
43	43. The Arya Samaj and its kindness	43
44	44. The Arya Samaj and its gentleness	44
45	45. The Arya Samaj and its meekness	45
46	46. The Arya Samaj and its mildness	46
47	47. The Arya Samaj and its sweetness	47
48	48. The Arya Samaj and its goodness	48
49	49. The Arya Samaj and its beauty	49
50	50. The Arya Samaj and its grace	50

Ghanshiam Sharma

**THE THEME OF SELF-TRANSCENDENCE IN MARLOWE,
SHAKESPEARE AND EUGENE O'NEILL**

The idea of man's innate potential for transcending his limitations is as old as, if not older than, Christianity itself. But during the Renaissance this idea acquired a new emphasis which can be illustrated from an oration by Pico della Mirandola: "On the Dignity of Man." This oration, which has been regarded as containing the quintessence of Renaissance ideas about man, outlines at its beginning the story of the creation of Adam and then presents God's address to him in the following words :

We have given to thee, Adam, no fixed seat, no form of thy very own, no gift peculiarly thine, that thou mayest feel as thine own, have as thine own, possess as thine own the seat, the form, the gifts, which thou thyself shalt desire. A limited nature in other creatures is confined within the laws written down by Us. In conformity with thy free judgement in whose hands I have placed thee, thou art confined by no bounds; and thou wilt fix limits of nature for thyself. I have placed thee at the centre of the world, that from there thou mayest more conveniently look around and see whatsoever is in the world. Neither heavenly nor earthly, neither mortal nor immortal have we made thee. Thou, like a judge appointed for being honourable, art the moulder and maker of thyself; thou mayest sculpt thyself into whatever shape thou dost prefer. Thou canst grow downward

into the lower natures, which are brutes. Thou canst again grow upward from thy soul's reason into the higher natures which are divine.¹

Pico thus clearly stresses both the centrality of man in this world and his Protean capacity to transform himself into any shape he likes. For Pico, *transformation* of course means both *re-formation* and its shadow-side, *de-formation*. In subsequent passages Pico also suggests various checks and balances to human ambition and exhorts all people to "spurn the earthly" and "struggle towards the heavenly." But on the whole, Pico, like many other Renaissance thinkers,² seems to suggest that human reformation or transcendence depends on man's own will and effort rather than on the grace of God.

This new emphasis on man's innate capacity for self-transcendence (that is, secularized version of transcendence which depends solely on human will and effort and amounts to overreaching) became a recurrent theme in English Renaissance drama.³ Whatever their personal views, the Elizabethan dramatists were fascinated by this theme because it offered the numerous dramatic possibilities. From our experience of Elizabethan drama we can, by hindsight, see that the playwrights could dramatize the idea of self-transcendence sympathetically and show how a man of humble origin, a Tamburlaine or (on a lower scale) a Simon Eyre, could achieve worldly greatness by means of his strong will power and ceaseless effort. Conversely they could treat this idea satirically as, for example, in *Volpone*, *The Alchemist*, and *A New Way to Pay Old Debts*, and dismiss it as a respectable name for social climbing. In history plays such as *The Massacre at Paris*, *Edward II* and *Richard III* they could present the desire for self-transcendence as illicit and immoral ambition for political power. More significantly, the Elizabethan dramatists could bring this idea into clash with its opposite, the medieval view of man's frailty and finitude, and provide a topical variation on the "freedom versus fate" theme of ancient Greek tragedy. *Doctor Faustus* and *Macbeth*, to mention two most obvious examples, make use of this possibility in different ways.

There is yet one more possibility of dramatizing the theme of self-transcendence in tragedy, a possibility which, as far as

Self-Transcendence in Marlowe, Shakespeare and O'Neill

3

I know, no Elizabethan dramatist made use of but which (to use the benefit of hindsight once again) Eugene O'Neill has exploited fully in *The Hairy Ape*. This is the possibility of a collective human attempt at transcendence culminating in great scientific and technological achievement but, in the process, depriving man of his cultural and spiritual heritage and thereby reducing him to the level of either a beast or an automaton.

It is beyond the scope of a paper such as the present to consider in detail all the possible variations on the theme of self-transcendence in drama. I shall therefore restrict myself to a brief discussion of *Tamburlaine*, *Doctor Faustus*, *Macbeth*, and *The Hairy Ape* and try to show how these plays reflect different attitudes towards this theme.

Marlowe's *Tamburlaine the Great, Part 1* is virtually a thesis play written, as it were, to prove that a man of strong will power and determined effort could not only overcome the limitations imposed on him by his birth and social background but even rise to unprecedented heights of worldly success and greatness. This play is also a challenge to the conventional moralizing about man's finitude and the fickleness of his fortune, a moralizing which characterized the fall-of-the-mighty stories of contemporary mirror literature. Lest the traditionalists among the audience dismiss the play's thesis as a fantasy, Marlowe has chosen to dramatize the career of the Scythian Timur the Lame (1336-1405) who, as many Elizabethans knew, began his life as a humble shepherd and rose to be the conqueror of most of Asia and Africa.⁴

The Prologue of *1 Tamburlaine* is an authorial manifesto proclaiming not only the artistic but also the ethical revolution the playwright envisions :

*From jygging vaines of riming mother wits,
And such conceits as clownage keepes in pay,
Weele leade you to the stately tent of War:
Where you shall heare the Scythian Tamburlaine,
Threatning the world with high astounding tearms
And scourging kingdoms with his conquering sword,
View but his picture in this tragicke glasse,
And then applaud his fortunes as you please.*

(*1 Tamburlaine*, Prol. 1-8)⁵

Clearly, the "tragicke glasse"⁶ which Marlowe plans to hold before the audience is essentially different from the traditional *de casibus* stories; it leads us to ask what does happen rather than what should happen.

When the hero, Tamburlaine, himself appears on the stage for the first time (I. ii), he is already a partly transformed man. A Scythian shepherd by birth, he has become a daring highway robber who is audacious enough to capture Zenocrate, the daughter of the Soldan of Egypt. As the scene progresses, Tamburlaine undergoes a visual metamorphosis when he discards his shepherd's cloak and reveals the essential soldier beneath. Not only this, he declares his intention to conquer Asia and defeat a "terroure to the world" (I. ii. 38). For the moment this seems to be a megalomaniac's dream. Zenocrate, who believes in the conventional view on the compatibility of means and ends, warns him against his ambitious plan :

The Gods, defenders of the innocent,
Will never prosper your intended driftes,
That thus oppresse poore friendless passengers.
(I. ii. 68)

But Tamburlaine's self-confidence and extravagant claims are immediately put to test. Theridamas, the Captain of King of Persia, arrives at the head of a thousand horsemen to arrest the outlaw. Though his men are heavily outnumbered by the King's soldiers, Tamburlaine does not betray the slightest anxiety. He decides to play the orator and asks Theridamas to become his follower :

Forsake thy king and do but joine with me
And we will triumph over all the world.
I hold the Fates bound fast in yron chaines,
And with my hand turne Fortunes wheel about,
And sooner shall the Sun fall from his Spheare,
Than *Tamburlaine* be slaine or overcome.
Draw forth thy sword, thou mighty man at Armes,
Intending but to rase my charmed skin :
And *Jove* himselfe will stretch his hand from heaven
To ward the blow, and shield me safe from harme.
(I. ii. 172-173)

For the readers of Greek tragedy and *de casibus* narrative, this is indeed. But, as Una Ellis-Fermor has pointed out, Tamburlaine's "tone recalls less the boasting of some Scandavian than the fervour of religious fanaticism.... This is no sterner than the faith that moves mountains."⁷ Tamburlaine's address (I. ii. 167-209) produces the desired effect. Theridamas's highfence begins to totter and before the scene ends he has accepted Tamburlaine's leadership and become a follower.

Tamburlaine's ascendancy to power in Persia is made possible by his alliance with Cosroe, the dissident brother of the weak and witless king of Persia. With the help of Cosroe, Tamburlaine defeats the forces of Mycetes, the legitimate king of Persia, and therefore Cosroe can crown himself, Tamburlaine kills this ally. As Cosroe lies bleeding and cursing, Tamburlaine enunciates his creed of self-transcendence :

Nature that fram'd us of foure Elements,
 Warring within our breasts for regiment,
 Doth teach us all to have aspiring minds :
 Our soules, whose faculties can comprehend
 The wondrous Architecture of the world :
 And measure every wandring plannets course :
 Still climbing after knowledge infinite,
 And alwaies mooving as the restles Spheares,
 Wils us to weare our selves and never rest,
 Untill we reach the ripest fruit of all,
 That perfect blisse and also felicitie,
 The sweet fruition of an earthly crowne.

(II. vii. 18-29)

Challenging the traditional view which emphasized the necessity of subjecting natural passions to the control and guidance of reason, Tamburlaine thus presents man's urge for self-transcendence as a genuine psychological need.

The winning of the Persian crown is but the beginning of Tamburlaine's quest for the earthly crown; for as soon as he has made himself the king of Persia he declares war against Bajazeth, the mighty Turk king and menace of Europe. Despite all odds against him, Tamburlaine defeats the Turkish army and captures Bajazeth and his queen. Although Marlowe's sources attributed

Tamburlaine's victory over Bajazeth to chance and fortune. Marlowe makes it appear as the result of the hero's personal valour.

With his victory over Bajazeth, Tamburlaine completes the process of his supremacy in Asia, but even this is not the end of his ambition. He prepares to fight against the Soldan of Egypt whose daughter he has kept as a royal prisoner. Militarily, the Soldan is no match for Tamburlaine, whose army enjoys an overwhelming numerical superiority over the Egyptian forces. But the obstacles that Tamburlaine faces this time are internal. Defeating and possibly killing the Soldan would estrange Zenocrate, whom Tamburlaine loves, but relinquishing the fight against her father would go against Tamburlaine's own creed of conquest. After a momentary conflict, however, Tamburlaine decides to go on with the war because he must achieve that which even the mighty gods could not : simultaneous "conceiving and subduing of beauty :

...every warriour that is rapt with love
Of fame, of valour, and of victory,
Must needs have beauty beat on his conceites.
I thus conceiving and subduing both :
That which hath stooped the tempest of the Gods,
Even from the fiery spangled vaile of heaven,
To feele the lovely warmth of shepheards flames,
And march in cottages of strowed weeds :
Shal give the world to note, for all my byrth,
That Vertue solely is the sum of glorie,
And fashions men with true nobility.

(V. i. 180-190)

Once again Tamburlaine's "Vertue," his desire for conquest, is successful. He defeats the Egyptian army but spares the life of the Soldan. The defeated Soldan himself offers the hand of Zenocrate to Tamburlaine and everything ends well for the hero. Having won Zenocrate's love and having conquered vast territories in Asia and Africa, Tamburlaine now "takes truce with all the world" (V. i. 529). The play has come full circle. The Prologue spoke of the "tragicke glasse" and the last scene re-emphasizes the mirror motif (V. i. 476). But the mirror that Marlowe

has held before the audience is that of his hero's successful attempt at rising above his limitations.

How soon Marlowe's views on human self-sufficiency and potential for self-transcendence underwent a change is evident from the shift in his dramatic focus in *2 Tamburlaine*, which was otherwise written with the desire to capitalize on the over-whelming popularity of the first part. In the second play, the emphasis is almost evenly divided between Tamburlaine's military conquests and his human limitations. Though he goes on defeating mighty warriors and kings and emerges as an invincible warrior, Tamburlaine learns the hard fact that he cannot conquer death. When Zenocrate, his beloved queen, dies he raves and rants and burns the city of her death. But human as he is, he cannot bring her back to life. Again, his dream of perpetuating his empire through his sons suffers a big jolt when he discovers that one of them, Calyphas, is a coward. And though he can kill Calyphas, as indeed he does, he cannot convert this cowardly son to his own creed of conquest. Finally, when death comes to cut off the progress of his pomp, Tamburlaine has to reconcile with the fact of his ultimate human limitation: even he, "the scourge of God" (*2 Tamburlaine*, V. iii. 248) must die.

The forces which finally defeat Tamburlaine and frustrate his search for Godhead are the inexorable external laws which govern human existence; otherwise, he does not face any opposition from his own conscience, not even when he inflicts inhuman cruelty on his victims, burns thickly populated cities and massacres thousands of innocent people. But toward the end of his dramatic career⁹ Marlowe seems to have realized that, besides the inexorable laws of existence, a man's own subconscious cultural and spiritual heritage can thwart his dream of self-transcendence. This is yet another variation on the theme of self-transcendence that Marlowe provides in *Doctor Faustus*.

Whereas Tamburlaine depends on the strength of his arms and his single-minded will to pursue his quest for the earthly crown, even for Godhead, Doctor Faustus would like to use knowledge as a means to realize his aspiration to become a "mighty god."¹⁰ At the beginning of the play he, like Tamburlaine of Part 1, is a partly transformed man; for, despite his

humble birth, he has obtained the degree of Divinity and earned the reputation of being an excellent scholar and theologian. This initial success, remarkable as it is for a man of his social and economic background, has given him the misplaced confidence that with constant and determined effort he can achieve anything in life. But as he re-examines the scope of each of the legitimate disciplines he has studied thus far, he feels that none of them has helped him transcend his essential human limitation: "Yet art thou still *Faustus*, and and a man" (I. i. 51). In contrast, the forbidden subject of necromancy seems to promise all that he seeks from knowledge:

O what a world of profite and delight,
Of power, of honour, and omnipotence,
Is promised to the Studious Artizan ?
All things that move between the quiet Poles
Shall be at my command : Emperors and Kings,
Are but obey'd in their severall Provinces :
But his dominion that exceeds in this,
Stretcheth as farre as doth the mind of man :
A sound Magitian is a Demi-god,
Here tire my braines to get a Deity.

(I. i. 80-90)

Tempted by the prospect of attaining superhuman knowledge and power and thereby transcending his human limitations, Faustus rejects the legitimate academic disciplines, logic, law, medicine, and divinity, and opts for magic. Immediately, he sends for two notorious magicians, Valdes and Cornelius Agrippa, and after a brief meeting with them he decides to raise the spirits of the devils. He gives his Tamburlainian quest for Godhead a visual, theatrical dimension when, in the scene of conjuring (I. iii), he places himself at the centre of the magic circle and symbolically pushes God, the traditional centre of the universe, to a peripheral position.¹¹ Even the devil's warning that the price of a necromantic career will be the loss of eternal salvation cannot dissuade him from his tragic decision. Faustus then signs the bond with hell (II. i) and later sticks to it, fully aware of the price he will have to pay.

In choosing magic and then signing the bond with the devil, Faustus, it would seem, demonstrates a Tamburlainian singleness of will. But this is so only at the conscious level. Subconsciously, his scholastic and Christian heritage expresses a strong opposition to his programme of hell-borne transcendence. For, whereas Tamburlaine's rhetoric tries to legitimate and even exalt his career of bloodshed, Faustus's language ironically subverts his conscious thoughts and actions. For example, Faustus rejects logic but after a few moments he uses it to dismiss divinity. He rejects the abstruse metaphysics of "*on kai me on*" (I, i. 40) only to replace it with the "Metaphisicks of Magitians" (I. i. 76) meant to resolve the same problem of "being and non-being" that later becomes so lively a concern for him. Similarly, he rejects Christ and Christianity, but then would usurp their attributes. Like Christ, he would raise men "to life againe" (I. i. 53). To put it differently, Faustus's subconscious love for his academic and Christian inheritance is like a man's love for his native language. He can think in the words of only that language; think, that is to say, of magic in terms of divinity.¹² This is why there is such an ironical gap between his signifiers and their signifieds.

Not only in the opening soliloquy but throughout the play Faustus's subconscious heritage, especially Christian, continues to express, in different forms and with varying degrees of intensity, its opposition to his conscious speeches and actions. The hallucinatory visions of the two angels that he sees in I. i, II. i, II. ii, and V. ii embody the conflict raging within his mind.¹³ The Good Angel, representing the subconscious impulses of his religious inheritance, reminds him of the sinful nature of his choice and bargain; the Bad Angel, embodying the impulses of his gross materialistic desires and his conscious thoughts of self-transcendence, encourages him to adhere to the fatal compact. Similarly, the portents that Faustus sees in the signatory scene (II. i)—the congealing of his blood during the drafting of the bond (451) and the inscription "*Homo fuge*" (470) that appears on his stabbed arm—express the shocked reaction of his Christian conscience. Then, finally in the climactic scene (V. ii) Faustus's anguished mind sees the visions of heaven and hell (1899-1925), of Christ's blood streaming in the firmament (1939),

and of God's "heavy wrath" (1946) threatening to punish him for his sin. It is quite ironical that the man who bade "*Divinitie adeiw*" (I. i. 75) and hell as "meere old wives Tales" (II, i. 524) cannot forget his God and Christianity even for a single moment. But this is largely so because throughout the play Faustus recognizes his own actions as evil. Were he a Tamburlaine, possessing a certain singleness of will, he could perhaps willingly plunge into hell without at all caring for his salvation. But Faustus suffers unbearable anguish because his subconscious belief in heaven and God continues to clash with his professed loyalty to hell.

This is not to suggest, however, that but for the opposition from his Christian heritag Faustus could have succeeded in realizing his dream of self-transcendence. What Faustus signs and hands over to the devil is a bond, a "Deed of Gift" (II. i. 424) as the devil calls it, and in its very nature a bond is an instrument that limits and binds, rather than liberate, the parties that sign it.¹⁴ Faustus learns this fact soon after signing the bond. For though he derives some benefits from the bond (for instance, he can fly in the air, become invisible at will, raise spirits, and perform magical tricks), his newly acquired power and knowledge are both limited and illusory. For example, the spirits he raises are "shadowes, not substantiall" (IV. i. 1259), and even the Helen to whom he addresses his passionate rhapsody is a devil disguised as she. As for knowledge, the devil does not tell him anything more than what even the clownish Wagner knows. On the negative side, however, the bond cuts Faustus off from certain areas of knowledge and experience which are accessible to ordinary mortals. He cannot marry any woman and must instead be content with a devil disguised as a "hot whore" (II. i. 534) because marriage is a sacrament. Nor can he learn anything about God and heaven because such knowledge goes against the kingdom of hell (II. ii. 623). As the play progresses Faustus becomes more aware that he has only exchanged the limitations set for him by God with those imposed on him by the devil.

The transformation that Faustus had hoped for eludes him throughout his career, but he does undergo a different, ironical kind of transformation. Beginning as an excellent scholar and

theologian, he soon becomes a master magician who entertains his royal patrons and earns their thanks and rewards. Then he deteriorates into a petty trickster who plays practical jokes on fools and clowns on the roadside and even cheats one of them of his forty dollars. Worse yet, Faustus discovers that instead of becoming Mephistophilis's master he has in fact become the devil's fool. But the process of transformation that he has unleashed does not stop here. During his last soliloquy he cannot face the vision of God's wrath and wishes to be transformed into a "brutish beast" (V. ii. 1968), a particle of "foggy mist" (1952), and "little water drops" (1978). Finally, the devils arrive and complete the process of his transformation from a human being into an inmate of hell. Next morning the Scholars find his limbs torn asunder and scattered all over the room. Faustus's mangled limbs may symbolize the total disintegration of the man who had tried, with the help of the devil, to transcend his human status and to be a mighty god.

The philosophical framework of *Doctor Faustus* puts it in the class of great tragedies such as *Oedipus Rex*, and *King Lear*. But because of its textual problems, its affinities with the homiletic drama of the fifteenth century, and its medieval machinery of angels, devils and the Seven Deadly Sins, *Doctor Faustus* fails to elicit an unqualified praise from some modern critics. Representing this shade of critical opinion about the play, Wilbur Sanders remarks, "It is a nagging sense that there is some broadly-based and more humanly intelligible way of looking at the Faustian predicament...that makes me reluctant to call Doctor Faustus a great play."¹⁵ *Macbeth*, it seems to me, is precisely a "broad-based" and "more humanly intelligible" rendering of the Faustian predicament. For it dramatizes in relatively modern and secular terms its hero's illicit and immoral ambition to rise above his status and the opposition to this ambition from his own subconscious cultural heritage.

Unlike the heroes of *I Tamburlaine* and *Doctor Faustus* who had rather humble origins, *Macbeth* begins as a nobleman enjoying great public esteem and royal favour. The Thane of Glamis by an inherited title, *Macbeth* earns the thaneship of Cawdor as a reward for quelling the rebellion against King Duncan. Grateful countrymen describe him as "brave *Macbeth*"

(I. ii. 16),¹⁶ "Valour's minion" (I. ii. 19), and "Bellona's bridg-room" (I. ii. 55); an equally grateful king describes him as "worthy gentleman" (I. ii. 24), "noble Macbath" (I. ii. 69), and "peerless kinsman" (I. v. 58). Macbeth thus already has what would arouse the envy of any man of his class. But deep-seated in his mind is the desire to rise above his noble status and become the king of the country. This desire, which Macbeth himself recognizes as "Vaulting ambition, which o'erleaps itself" (I. vii. 27), comes to the surface when the Three Witches hail him as "King hereafter" (I. iii. 50). A little later when one of the utterances of the witches (that he will be Thane of Cawdor) is confirmed, Macbeth begins to shudder with a strong sensation which consists partly of rapture at the prospect of becoming king of Scotland and partly of the fear that the road to kingship may have to be watered with the blood of Duncan :

This supernatural soliciting

Cannot be ill; cannot be good :—

If ill, why hath it given me earnest of success,
Commencing in a truth ? I am Thane of Cawdor :

If good, why do I yield to that suggestion

Whose horrid image doth unfix my hair,

And make my seated heart knock at my ribs,

Against the use of nature ? Present fears

Are less than horrible imaginings.

My thought, whose murder yet is but fantastical,

Shakes so my single state of man,

That function is smother'd in surmise,

And nothing is, but what is not.

(I. iii. 130-42)

This speech provides a useful insight into the working of Macbeth's mind; he cannot give up his ambition and yet would not like to do anything that he himself recognizes as evil. Lady Macbeth describes her husband's predicament in more concrete terms :

Glamis thou art, and Cawdor ; and shalt be

What thou art promis'd—Yet do I fear thy nature :

It is too full o'th' milk of human kindness,
 To catch the nearest way. Thou wouldst be great;
 Art not without ambition, but without
 The illness should attend it : what wouldst highly,
 That wouldst thou holily....

(I. v. 15-21)

Though Macbeth is not really so "full o' th' milk of human kindness" as his wife thinks he is, yet he has inherited from his cultural tradition a strong consciousness of right and wrong. It is this consciousness which makes him feel so uncomfortable when he contemplates the murder of Duncan :

He's here in double trust :
 First, as I am his kinsman and his subject,
 Strong both against the deed; then, as his host.
 Who should against his murderer shut the door,
 Not bear the knife myself. Besides, this Duncan
 Hath borne his faculties so meek, hath been
 So clear in his great office, that his virtues
 Will plead like angels, trumpet-tongu'd, against
 The deep damnation of his taking-off....

(I. vii. 12-20)

Macbeth is thus absolutely clear in his mind that his plan, if executed, would mean a Faustian bargain to realize the present dream in return for the "life to come."

When he does finally decide to "jump the life to come" (I. vii. 7), and kills Duncan, Macbeth commits the worst assault on his own subconsciously cherished human values. Horrified at the deed, his outraged conscience makes him hear a voice that cries,

"Glamis hath murder'd Sleep, and therefore Cawdor
 Shall sleep no more, Macbeth shall sleep no more !"

(II. ii. 41-42)

Looking at his blood-smeared hands, he feels that even "all great Neptune's ocean" (II. ii. 59) will not wash off the blood from them. To put it differently, Macbeth's conscience tells

him that his quest for kingship has transformed him into a traitor murderer and regicide. Not only this; he feels that his action has taken away all meaning from things which make life worthwhile and human :

Had I but died an hour before this chance,
I had liv'd a blessed time ; for, from this instant,
There's nothing serious in mortality ;
All is but toys ; renown, and grace, is dead ;
The wine of life is drawn, and the mere lees
Is left this vault to brag of.

(II. iii. 91-96)

Though uttered as a hypocritical public lament after others have discovered the murder of king Duncan, this speech says much more than what Macbeth consciously means.¹⁷ For not only does this speech echo his earlier horror when he first contemplated regicide—"nothing is but what is not" (I. iii. 142)—but it also anticipates his later recognition :

I have lived long enough ; my way of life
Is fall'n into the sere, the yellow leaf ;
And that which should accompany old age,
As honour, love, obedience, troops of friends,
I must not look to have ; but in their stead,
Curses, not loud, but deep, mouth-honour, breath
Which the poor heart would fain deny, and dare not.

(V. iii. 22-28)

More immediately, though Macbeth usurps kingship, his earlier hope that one blow might be the "be-all and the end-all here" (I. vii. 5) turns out to be false. He realizes that it is no longer in his power to stop the process of transformation that he has unleashed :

I am in blood
Stepp'd so far, that, should I wade no more,
Returning were as tedious as go o'er.

(III. iv. 135-37)

In order to silence the pricking of his conscience, Macbeth tries to suppress his natural feelings and hardens himself into a heartless criminal. He lets loose a reign of cruelty and terror in which

Each new morn,
New widows howl, new orphans cry ; new sorrows
Strike heaven on the face, that it resounds
As if it felt with Scotland, and yell'd out
Like syllable of dolour.

(IV. iii. 4-8)

Meanwhile, the one-time "worthy gentleman" and national hero becomes a "tyrant, whose sole name blisters our tongues" (IV. iii. 12), a villain "smacking of every sin/That has a name" (IV. iii. 60), and the "fiend of Scotland" (IV. iii. 233) whose evils surpass those of any devil "in the legions/Of horrid hell" (IV. iii. 55-56). This process of Macbeth's transformation goes on and he reaches a state of mind which makes him immune to all human feeling :

I have almost forgot the taste of fears.
The time has been, my sense would have cool'd,
To hear a night-shriek ; and my fell of hair,
Would at a dismal treatise rouse, and stir,
As life were in't. I have supp'd full with horrors ;
Direness, familiar to my slaughterous thoughts,
Cannot once start me.

(V. v. 9-15)

Having bidden farewell to his humanity, Macbeth loses all interest in life and time. He is so much alienated from both the outside world and his own earlier self that he considers himself "a poor player,/That struts and frets his hour upon the stage,/And then is heard no more" (V. v. 24-26). For him life has become "a tale/Told by an idiot, full of sound and fury,/Signifying nothing" (V. v. 26-28. Macbeth thus becomes a "floating signifier in ceaseless, doomed pursuit of an anchoring signified,"¹⁸ the signified that he destroyed along with Duncan. But the ruthless process of transformation continues. Macbeth becomes a "bear", "tied...to a stake" and must "fight the course" (V. vii.

1-3) even though life has lost all significance for him. So, when Macduff finally kills him and severs his head, it is a great relief not only for the country but even for Macbeth himself, who has been living in a psychological hell ever since he murdered Duncan. Macbeth's severed head, like Faustus's mangled limbs, symbolizes the ultimate loss of his human identity and serves as a tragic comment on his dream of self-transcendence.

O'Neill's *The Hairy Ape* is separated from the plays of Marlowe and Shakespeare by over three hundred years. Understandably enough, any attempt to compare this modern expressionistic play with Elizabethan tragedies may appear somewhat far-fetched, even out of place. But thematically, it seems to me, *The Hairy Ape* is not only close to both *Faustus* and *Macbeth* but even more terrible than either. For the process of de-formation—the reverse of the process of transcendence—that overtakes Faustus and Macbeth individually is an accomplished and all-pervasive phenomenon in *The Hairy Ape*. Whether it is the deformed and beastlike workers in the stokehole or the lifeless and mechanical people in the "other world," the Fifth Avenue, all characters in O'Neill's play have lost touch with their own humanity. It is in this dramatic world that Yank, the protagonist, embarks on his tragic journey. Beginning with the hubristic self-confidence that of all the people in the world he is the only one that truly belongs, he finally ends up with the shocking recognition that even the gorilla in the cage would not accept him as a kindred creature.

It is interesting to note that *The Hairy Ape* begins where *Doctor Faustus* ends, for the claustrophobic stokehole in the "bowels" of the transatlantic liner where Yank works is theatrically analogous to the hell into which the devils take Faustus on the expiry of the bond. Yet, ironically enough, not only does Yank feel perfectly at home in the stokehole but, usurping a traditional attribute of God, the Prime Mover, he proudly declares :

Everything else dat makes de woild move, somep'n makes it move. It can't move without somep'n else, see ? Den yuh get down to me. I'm at de bottom, get me ! Dere ain't nothin' foither. I'm de end ! I'm de start ! I start somep'n and de woild moves ! It—dat's me !—de new dat's moiderin'

Self-Transcendence in Marlowe, Shakespeare and O'Neill

17

de old ! I'm de ting in coal dat makes it boin ; I'm steam
and oil for de engines ! I'm de ting dat makes yuh hear it ;
I'm smoke and express trains and steamers and factory
whistles ; I'm de ting in gold dat makes it money ! And I'm
steel—steel—steel ! I'm de muscles in steel, de punch behind
it.¹⁹

Yank's blasphemy is, aurally, on the same level as Faustus's visual usurpation of Godhead in the scene of conjuring (I. iii). But viewed against the background of stokehole and Yank's personal appearance—his hairy chest, his stooped back, his half animal-like posture, and his coal-besmeared body—his hubristic claims sound rather pathetic and reveal the depth of his self-delusion.

The hyperbole of his confidence is punctured when, in Scene iii, Yank confronts Mildred Douglas, the anaemic daughter and sole heiress of a steel baron. As soon as he sees her, Yank mistakes her for an apparition and impulsively tries to attack her with his shovel. An equally amazed Mildred shrinks back in horror, involuntarily calling him a "filthy beast" (p. 157). Neither recognizes the other as a human being. For Yank, who thought that he had transcended his human status and become the Prime Mover, the revelation is all the more shocking because Mildred, a representative of the world outside the stokehole, has refused to accept even his human identity. Like an injured beast, Yank then decides to avenge himself on Mildred and her class. Unknown to him, however, is his subconscious yearning to establish contact with the outside world and be assured of his human identity.

Ironically, the people from whom Yank tries to seek this assurance are themselves dehumanized creatures. As he goes to meet them in the Fifth Avenue one Sunday morning, what he sees is not a group of human beings but a "*procession of gaudy marionettes, yet with something of the relentless horror of Franksteins in their detached, mechanical unawareness*" (p. 169). Dehumanized by the modern industrial civilization, these people need neither God nor man. Significantly, O'Neill shows them coming out of a chapel, a place which traditionally united human beings with one another and with God. But the people of the Fifth Avenue keep their God hidden behind the veil. If this veil occasionally gets torn, they know it for a hundred percent

American bazaar" (p. 169) to rehabilitate it so that they do not see the holiest of the holies even in his temple. No wonder, then, their response to Yank's desperate attempt at establishing contact with them is either a "mechanical unawareness" of his existence or a calculated, "callous indifference" to it. They are far more interested in monkey-furs, rubies and pearls and glittering diamonds than in human beings. So, when Yank tries to force his presence on them they get him arrested and sent to prison.

Yank's experience in the prison and then in the I. W. W. office further strengthens his discomfoting suspicion that he has lost his human identity and indeed become a hairy ape. The prisoners in the cells think of him as either a hardened criminal or a lunatic though, as Yank later tells a policeman, his crime is simply existential: "I was born" (p. 184). That is to say, he was born in a world where people have lost the old feeling of fellowship and live in disharmony with God and the universe. Yet the representatives of this modern dehumanized and Godless world boast of acting as champions of "Truth, Honor, Liberty, and Brotherhood of Man" (176). A senator's speech against the industrial workers ironically recoils on him and other self-proclaimed custodians of "God's revealed plan," when the newspaper version of this speech is read by Yank against the background of his prison cell :

They would tear down society, put the lowest scum in the seats of the mighty, turn Almighty God's revealed plan for the world topsy-turvy, and make of our sweet and lovely civilization a shambles, a desolation, where man, God's masterpiece, would soon degenerate back to the apel

(p. 176)

This is not to say that O'Neill's attack is directed against American capitalism only. For in the next scene in which Yank confronts the people of his own class, the representatives of the industrial workers, his experience is hardly better. They either suspect him of being a spy and "agent provocator" (p. 183) or dismiss him as a "brainless ape" (p. 183). Refusing to accept him as one of them, they throw him into the street. When he recovers of the shock, Yank faces the same old question that has

haunted him since his encounter with Mildred Douglas : "Where do I get off at, huh ?" (p. 184).

Having been rejected by the human world, Yank makes a final desperate attempt to belong to this world by trying to establish kinship with animals. He goes to a zoo and tries to fraternize a gorilla, whose lot he momentarily envies :

Yuh're de champ of de woild. But me—I ain't got not past to tink in, nor nothin' dat's comin' on'y what's now—and dat don't belong. Sure, you're de best off ! Yuh can't tink, can yuh ? Yuh can't talk neider. But I kin make bluff at talkin' and tinkin'—a' most git away wit it—a' most !—and dat's where de joker comes in. [*He Laughs.*] I ain't on oith and I ain't in Heaven, get me ? I'm in de middle tryin' to separate 'em, takin' all de woist punches from bot' o'em. Maybe dat's what dey call Hell, huh ? But you, yuh're at de bottom. You belong ! Sure ! Yuh're de on'y one in de woild dat does, yuh lucky stiff ! (pp. 187-88)

Yank's address to the gorilla reads like an ironic parody of many Renaissance commonplaces which speak fervently of man's middle state in the hierarchy of creation and emphasize his potential for transcendence.²⁰ But O'Neill's irony does not step here. Yank opens the door of the cage and lets the gorilla come out. The gorilla gives him a "murderous hug," puts him in the cage, and then walks off into the darkness, leaving him to realize that "Even him didn't tink that I belonged" (p. 189). The gorilla's refusal to accept Yank as a kindred soul is symbolic of the alienation of the modern man who belongs neither to heaven nor to the earth, nor even to the animal world.

Thematically, thus, *The Hairy Ape* provides a sarcastic comment on the process of self-transcendence which the Faustian minds unleashed during the Renaissance and which has reached its culmination in the modern scientific, industrial and technological developments. Although these developments have given man immense power over the forces of nature and made him a minor god in the present-day Godless universe, they have cut him off from his cultural and spiritual heritage. Consequently, the modern man, who has lost his faith in both a God-given identity and a sense of communion with his fellow-men, faces the

same question that Yank asks himself in the penultimate scene of *The Hairy Ape*: "Where do I go from here?" Since the traditional answer is no longer acceptable—though it is still available—the modern man lives everyday in a hell of alienation, absurdity and meaninglessness. The Renaissance dream of self transcendence has come full circle and become a terrible nightmare.

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2. See, for example, Count Hannibal Romei and Pierre Boistuaau, both cited in E. M. W. Tillyard, *The Elizabethan World Picture* (New York: Vintage Books, n. d.), pp. 67-68 and 79, and Masilio Ficino in his *Theologica Platonica*, Books XIII and XIV, trans. Charles Trinkaus, *In Our Image and Likeness : Humanity and Divinity in Italian Humanist Thought* (University of Chicago, 1972), Vol. II, pp. 482-93. Even those thinkers (for instance, Sir John Hayward, cited in Tillyard, p. 74) who emphasized the danger of degeneration as inherent in man's Protean gift for transformation, put the onus of responsibility on the will and judgement of himself.
3. In his "Introduction" to his edition of *The Alchemist* (New Haven : Yale University Press, 1974), p. 8. Alvin Kernan describes the "appetite for transcendence" as a major motif in English Renaissance drama.
4. See Una Ellis-Fermor, ed., *Tamburlaine the Great in Two Parts* (London: Methuen & Co. Ltd., 1930), p. 287, footnote on line 16 of the extract from Fortescue.
5. All quotations from *Tamburlaine* and *Doctor Faustus* are from Fredson Bowers' edition of *The Complete Works of Christopher Marlowe* (Camb., England : Cambridge University Press, 1973), vols. I and II.
6. In his *Christopher Marlowe : The Overreacher* (London : Faber & Faber, 1973), p. 48, Harry Levin expresses a similar opinion.
7. Una Ellis-Fermor, "Tamburlaine," in Irving Ribner, ed., *Christopher Marlowe's Tamburlaine, Part One and Part Two: Text and Major Criticism* (Indianapolis : Bobbs-Morrel, 1974), p. 136.
8. Both Fortescue and Whetstone, regarded as the principal sources for the *Tamburlaine* plays, attribute the hero's victory over Bajazeth to chance or fortune. For the account of this war in Fortescue, see Ellis-Fermor, "Appendix C" pp. 291-92 of her edition of *Tamburlaine the Great*, op. cit. For a similar account in Whetstone's *English Mirror*, see Roy Clifton Moose, "A Study of Marlowe's Dramaturgy with Special Reference to the Structure

of *Tamburlaine the Great*, Part II," Ph. D. dissertation, Univ. of North Carolina, 1965 (Ann Arbor, Michigan : University Microfilms International), pp. 255-56.

9. Marlowe scholars in general prefer a late date, 1592-93, for *Doctor Faustus*. The case for an earlier date has recently been reaffirmed by Curt A. Zimnasky in his "Marlowe's *Faustus* : The Date Again," *Philological Quarterly*, 46 (1962), 181-87.

10. This is the A-text reading ; the B-text, which Bowers and some others editors follow at this point, has "Demigod." Like Bullen, Tucker-Brooke and Roma Gill, I prefer the A-text reading at this point, even though I follow Bowers' readings in general.

11. See Margaret Ann Brien. "Christian Belief in *Doctor Faustus*." *ELH*, 37 (1970), 4.

12. I have adapted this paragraph from my *Christopher Marlowe : A Study in the Structure of the Major Plays* (Amritsar : Guru Nanak Dev University Press, 1982), pp. 137-38.

13. For a detailed discussion of this point, see James Smith, "Marlowe's *Doctor Faustus*," in *Marlowe : Doctor Faustus*, A Casebook, ed. John Jump (London ; Macmillan, 1975), p. 51.

14. From a theological standpoint, Faustus's bond with the devil is not irrevocable, but because of the legalistic habit of his mind Faustus thinks that he cannot break this bond. In any case, what I emphasize here is the contradiction involved in Faustus's attempt to seek freedom through a bond.

15. Wilbur Sanders, *The Dramatist and the Received Idea : Studies in the Plays of Marlowe and Shakespeare* (Camb., England : At the University Press, 1968), p. 251.

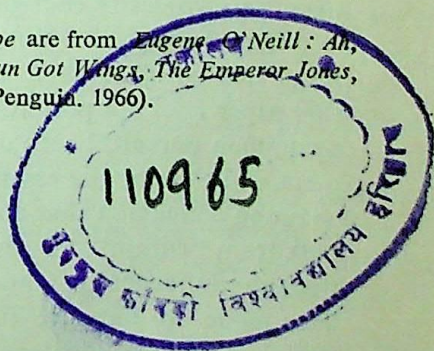
16. All quotations from Macbeth are from the *Arden Shakespeare : Macbeth*, ed. Kenneth Muir (London : Methuen & Co., 1964).

17. For divergent interpretations of these lines, see Muir, op. cit., p. 67 footnote. I concur with Murry's interpretation cited by Muir.

18. Terry Eagleton, *William Shakespeare* (Oxford : Basil Blackwell, 1986), p. 3.

19. All quotations from *The Hairy Ape* are from *Eugene O'Neill : An, Wilderness !, The Hairy Ape, All God's Chillun Got Wings, The Emperor Jones, Desire Under the Elms*, ed. Martin Browne (Penguin. 1966).

20. See notes 1 and 2 above.



Manorama B. Trikha

PRINCIPLES OF 'SELF-RELIANCE' IN THOREAU AND GANDHI : A STUDY IN COMPARISON

Henry David Thoreau (1817-1862) and Mohandas Karamchand Gandhi (1869-1948) are the "political hermits". They are no visionaries but are practical idealists who set high value on experimentation in the business of living private or public and contained "so many renunciations" to borrow Emerson's phrase for Thoreau. Both shared the intellectual "philosophical apprenticeship", to use Joseph J. Kawai's words, by which I mean Thoreau's deep acquaintance with the oriental scriptures especially *The Bhagavad Gita* and Gandhi's exposure to the Western thought besides the infallible faith in the teaching of *The Bhagavad Gita*. Yet, ironically enough, their personalities are as different as different could be. But, to enlist their differences in personal ideas and attitude is a pleasant digression which the scope of this paper does not permit. However, Thoreau and Gandhi had a common pursuit, i.e. to discover the sources of self-development while facing the essential facts of life and both arrived at a common conviction that an individual can "reform" or "evolve" only from "within". It encourages many readers and critics to trace the influences of Thoreau on Gandhi. Many attempts have been made to measure in full the influence of Thoreau on Gandhi's political ideology and approach. For instance, consider George Hendrick's "Influence of Thoreau's 'Civil Disobedience' on Gandhi's Satyagraha", along with quite a few essays sharing the belief that Thoreau's seminal essay on "Civil Disobedience" became the basis for forging the political weapon 'Satyagraha'.

earn India its freedom from the British rule. The debt is openly acknowledged but so rhetorically stated that Gandhi himself protested to P. Kodanda Rao in 1935: "The statement that I derived my idea of Civil Disobedience from the writings of Thoreau is wrong. The resistance to authority...was well advanced before I got the essay...."¹

Gandhi reacted only to the misleading and sentimental response to Thoreau's influence on him. There is nothing to deny that Gandhi came under the influence of Thoreau in England through his acquaintance with Henry Salt, who like Gandhi believed in 'Vegetarianism' and was the British editor and biographer of Thoreau.* In 1906-1907 when Gandhi was in South Africa fighting for the right of the Indians, he got a copy of Thoreau's "Civil Disobedience"—an important essay inspired by a personal event of being imprisoned for not paying the poll tax. Gandhi told Webb Miller, an American reporter in 1931:

His ideas influenced me greatly. I adopted some of them and recommended the study of Thoreau to all my friends who were helping me in the cause of Indian independence. Why, I actually took the name of my movement from Thoreau's essay "On the Duty of Civil Disobedience"...Until I read that essay I never found a suitable English translation of my word 'Satyagraha'...There is no doubt that Thoreau's ideas greatly influenced my movement in India.²

Gandhi was not only influenced personally, but also printed extracts from the essay in his South African newspaper, *Indian Opinion* dated October 26, 1907. It has been noted that he carried a copy of the essay during his many imprisonments. Gandhi's acquaintance with other writings of Thoreau is equally impressive. In 1929 he wrote to Henry Salt: "I felt the need of knowing more of Thoreau, and I came across your *Life* of him, his *Walden* and other shorter essays, all of which I read with great pleasure and equal profit."³ He found Thoreau's essay "Life Without Principle" another major document which could impart substantial guideline to the art of living. It is a proof substantial enough to state that Thoreau, who was influenced by the oriental,

**The Life of Henry David Thoreau*, 1980, is till this date the best biography of Thoreau, for the fidelity to facts and clear estimate of his ethical teachings.

especially Hindu scriptures, did mould the mind of Mahatma Gandhi, who, in turn, promoted the interest of the Indian readers in his writings.

A close study of Gandhi's works reveals that more than the political ideology and his methods of revolt against the oppression, it is Thoreau's principles of 'self-reliance' that found a spontaneous response in Gandhi's beliefs. Both believed that the notion of 'self-reliance' is the outcome of rigorous self-discipline, self-restraint, self-regulation, self-education, self-exploration and self-emancipation. Which ultimately leads to "Self-purification" to borrow Gandhi's term and to "the salvation of the soul" to quote Thoreau. Let us study briefly what is their concept of 'self' and how did they mould it as a 'dependable, source of strength?

I

The term 'self' in Thoreau and Gandhi should not be interpreted as 'ego' which is always tied down with the shackles of the flesh and mind full of earthly ambitions. For them it stands for that human spirit which transcends all external forces. Hence, 'self' is a part of the eternal principle which "is not mine or thine or his, but we are its; we are its property and men."⁴ In the form of human being, it acts as a conscious objector to the meaner demands of the body which craves for "the paradise of materialism" that builds "positive hindrance" in the way of our progress. It is that 'self' which loves discipline and strives to advance from "the attributes of wealth" to the "attributes of morality" to borrow Gandhi's expression. It holds a courageous defiance to all that is detrimental for the essential freedom for self-education required to cultivate the whole of human personality—the physical man, the intellectual man and the spiritual man. In other words, it rejects deliberately the lower demands of life in favour of the higher needs to rise the standards of 'living' through experiences and experiments. To elaborate this point Thoreau says in *Walden*:

Every man is the builder of a temple, called this body, to the god he worship, after a style purely his own, nor can he get off by hammering marble instead. We are sculptors and painters, and our material is our own flesh and blood and

bones. Any nobleness begins at once to refine a man's features, any meanness or sensuality to imbrute them. (p. 199)

Gandhi portrays an 'Ideal Man' in similar terms and calls him a "Yogi"—the stable spirit. Depending on the full potentialities of the integrated 'self', Thoreau and Gandhi rejected the given patterns of existence at the personal and socio-political levels and revolted strongly against any attempt to curb the spirit *within*. They felt that the 'self-reliance' is a necessary principle for the survival of a self-respecting human being and to establish a "new world order". Advocating the indispensable value of individual 'self', Emerson had earlier stated in his essay on "self-reliance":

No law can be sacred to me but that of my nature. Good and bad are but names very readily transferable to that or this; the only right is what is after my constitution; the only wrong what is against it."⁵

Thoreau expresses the idea in "Civil Disobedience" thus:

I was not born to be forced. I will breathe after *my own fashion*....If a plant cannot live according to its nature, it dies; and so a man. (650-651)

Emphasizing the significance of self-reliance, Emerson states :

... a greater self-reliance must work a revolution in all the offices and relations of men; in their religion; in their education; in their pursuits; their modes of living; their association; in their property; in their speculative views.⁶

Likewise, Thoreau finds in 'self-reliance' a solution to the problems of "quiet desperation" as he points out in his essay, "Life without Principle".

Gandhi took a similar position in defining 'self' and reinforcing the need of 'self-reliance'. He said that 'self', that is

Man is neither mere intellect, nor the gross animal body, nor the heart or soul alone. A proper and harmonious combination of all the three is required for making the whole man.⁷

Hence, the 'self-reliance' is possible only when 'self' is a unified entity :

Unless the mind and the body and the soul are made to work in unison, they cannot be adequately used for the service of mankind. Physical, mental and spiritual purity is essential for their harmonious working. Therefore man should concentrate on developing, purifying and turning to the best use all his faculties.⁸

An individual of such strong and synthesized powers has in him the strength to win over his own limitations as well as to abolish the ills of humanity—"most terribly impoverished class of all", and to attain "Higher Laws" that help him realise the eternal principle, i. e., God. Let us analyse briefly two things: (a) What are those principles and practices that, according to Thoreau and Gandhi, give men a 'self-reliance' and thus save him from the crudity and ugliness of modern civilization? (b) How should a man employ this strength for an upliftment of society that is corrupted by "increasing regimentation", products of devastating industrialism, vested commercial and intellectual interests and herdminded people.

II

Thoreau firmly believes that "action from principle" would transform an individual "separating the diabolical in him from the divine" (XIX). This principle invariably is that of 'self-reliance'. Hence, a Latin proverb, which is the motto of Emerson's essay on 'Self-Reliance,' says "Do not seek outside yourself". Elaborating this idea Thoreau concludes :

He who is dependent upon himself alone for his enjoyment
who finds all he wants within himself is really independent
(9)

This independence is different from the "isolated independence" of modern age that generates a sense of alienation. It grows out of the 'self-reliance' that makes one believe that "All I thought was true" to quote Robert Frost's line from "Into My Own"; it is the source of strength for learning or liberty where

everyone will have to pursue "his own way." Thoreau specifies it thus :

I desire that there may be as many different persons in the world as possible; but I would have each one be very careful to find out and pursue *his own way*, and not his father's or his mother's or his neighbor's instead. (64)

As a result, Thoreau's primary achievement lies not in creating a system for society but in the creation of 'himself' in *his own way* as his writings, including *Walden*, present. Similarly, Mahatma Gandhi's *Autobiography : A Story of my Experiments with Truth* proves that one should choose one's own way in shaping oneself and one's thoughts. Consequently, they became "pre-eminent self-surpassers."

To decide what one wishes to pursue in 'one's own way', one has to be 'self-coherent'; for that "individual conscience is that safest guide to human affairs." However, the task becomes feasible if one follows certain principles, for instance, the principle of labour or self-help. It should not be mistaken for the modern programme of 'do-it-yourself' which is a part of the present-day economic reality. It, no doubt, is 'purposeful' and contributes to "sheer enjoyment of one's own living" to borrow Albert Roland's expression, but it never aims to train the spirit as the principle of labour does.

Thoreau's 'labour doctrine', meant to promote the 'self-reliance', has a variety of functions to perform; first, to fulfil the basic "necessaries of life" like shelter, food and clothing as the chapter of *Walden* entitled "Economy" reveals; it imparts an easy sufficiency and reduces the dependence of a man or society. Secondly, to live by the manual labour is self-educative as it teaches "one how to reason from the hands to the head : here was the very creative process that would instruct him the symbolic use of things, that would make the concrete objects yield its truth, and that, accordingly, would remove the 'palaver' from his style."¹¹ For illustration take "Bean Fields" from *Walden*—which is "a singular experience." Besides, the manual work done by the total integrated personality attains an ethical dimension that may lead to 'salvation.' Otherwise, one may

feel even after the hard work that one is "discontented and worked in his life in the bargain" (185). Thoreau suggests in *Walden* :

Drive a nail home and clinch it so faithfully that you can wake up in the night and think of your work with satisfaction (294). He proves Emerson's dictum that "Discontent is the want of 'self-reliance,'"¹² Depending on himself for "the necessities of life", he obeys his own ideas even for building a house at Walden which is an "artifact that develops like an organism, grown from within outward and out of the necessities and character of indweller" (42). Sherman Paul makes a very significant remark that "the *but* which Thoreau builds there is a symbol of self."¹³

Gandhi's *Autobiography* offers minute details about his daily chores amidst the hub-bub of life. For instance, take his response to the problem of laundry: "There is the eternal dependence on the washerman...I prefer by far to wash my things myself."¹⁴ He even started cutting his hair himself. Beginning this in the economics of self-dependence, he recommends Ruskin's three percepts from *Unto This Last*—the book that influenced his work ethics :

- (i) The good of the individual is contained in the good of all.
- (ii) A lawyer's work has the same value as the barber's, as all have the same right of earning their livelihood from their work.
- (iii) A life of labour, i.e., the life of the soil and the handicraftsman is the life worth living.¹⁵

Gandhi's whole life is an illustrious example of dedication to work and 'self-reliance'. To him work of any kind is preferable to "fertile idleness." Even the simple act of spinning the wheel acquires a symbolic significance of 'self-help' and 'self-sufficiency' and "self-discipline." He said :

Khadi connotes the beginning of economic freedom and equality of all in the country. It makes one feel aglow with

Principles of Self-reliance in Thoreau and Gandhi

29

the possession of a power that has lain hidden within himself.¹⁶

Another principle recommended by Thoreau to enhance the 'self-reliance' is to minimize the needs or desires—an idea that should not be mistaken for leading a life of 'depravity' or 'barren simplicity.' It actually stands for a life-style based on 'self-sufficiency'—a life-style that he himself adopted in *Walden*. Thoreau made it explicit in his *Journal* that "There are two kinds of simplicity: one that is akin to foolishness, the other to wisdom. The philosopher's style of living is only outwardly simple, but inwardly complex. The savage's style is both outwardly and inwardly simple."¹⁷ What Thoreau approves of and practises himself also is the former variety. It assists an individual in two ways :

- (a) it saves him from the damaging effects of the industrial civilization that "robbed one of life itself";
- (b) physical simplicity—a discipline necessary for 'self-emancipation'—enables man to pursue the higher goals. Hence his advice to spend as little time as possible on the routine works so that one may cultivate "higher faculties." He acclaims the idea of "voluntary poverty" in the religious sense of the term as it would offer an opportunity to an individual enjoy the grand and "essential facts of life." Canby sums up Thoreau's point of view thus : "Thoreau's idea of simplicity was to sacrifice the inessential for the essential."¹⁸ Thoreau raised a voice against acquisitiveness but did not follow simplicity as a cult in itself. "He was not trying to live *out* of the world; he was trying to live *without* being inconveniently dependent upon the world."¹⁹

If Thoreau anticipated Ruskin's economics in evaluating the cost of a thing as the amount of life that has to be exchanged for it, Gandhi followed the ideology of both the thinkers. Thoreau's cry in *Walden* : Simplicity, simplicity, simplicity... simplify, simplify" (82), in the face of the economics of abundance, was to save humanity from "the tragedy of affluence" to quote Gandhi's words. Gandhi's call for simplicity was the outcome of the economics of scarcity, and was meant to save the

poor from extinction and to make the rich aware of other, more meaningful pursuits of life. Gandhi followed the principle of simplicity in two ways : (a) *Aprigraha* (Non-possession) ; (b) *Sumbhava* (equality). He practised and preached this principle so rigorously that even the non-believers got converted. He insisted that "A thing not originally stolen must never-the-less be classified as stolen property, if we possess it without needing it."²⁰ Gandhi's practises of the principle of simplicity made it a source of 'self-purification.' 'Swadeshi' movement or the birth of 'Khadi' is one of the illustrations that reveal the magnanimity of his approach to the idea. It operates as a moral law that emanates from within, teaches self-discipline and humility and offers the moments of silent communication which leads to peace.

III

If Thoreau and Gandhi took 'self-reliance' as a means to sustain the individual on the one hand, they used it as a major device to improve the institutions at the social and national level, on the other. Both believed that we could eradicate the curses of violence, slavery, injustice and innocent bloodshed from human society by depending on the inner strength of man who is not "mere flesh and blood and bones" and is definitely greater than all the man-made institutions including Government and Church. So, Thoreau advises in "Civil Disobedience", "You must live within yourself, and depend upon yourself always tucked up and ready for a start; and have not many affairs" (649).

Having full faith in himself as an individual, he should devote himself to serve the cause of the 'right' and disassociate from the 'wrong' initially to re-orientalize himself first for a better life : "I came into this world, not chiefly to make this a good place to live in, but *to live in it*, be it good or bad" (645, italics mine). "Even to achieve this end, he should be totally independent, 'self-reliant.' Thoreau explicates it clearly :

If I devote myself to other pursuits and contemplations, I must see, at least, that I do not pursue them sitting upon another man's shoulders. I must get off him first, that he may pursue his contemplations too. (642)

Principles of Self-reliance in Thoreau and Gandhi

31

It is such an independent individual who can lend power and authority to society and all its associated bodies. In his essay "Slavery in Massachussets", Thoreau establishes the superiority of self-sustained men who follow the laws of liberty and self-inspired morality rather than the laws imposed by the Governments :

The law will never make men free: it is men who have got to make the law free. They are the lovers of law and order who observe the law when the government breaks it. (669)

This deep-rooted conviction in man makes Thoreau say :

If *one* HONEST man in this state of Massachussets ceasing to hold slaves, were actually to withdraw from this copartnership and be locked up in the country jail therefore, it would be the abolition of slavery in America. (646)

Thoreau appreciates this moral power which lies in the conscience of man in Captain Brown* in his essay "A Plea for Captain Brown" who "sedulously pursued the study of liberty" (685). He defends strongly the character of man who is commonly understood to be "Garrulous", and "Vindictive" because he has broken the law of the state to render service to God as his address to his captors at the last moments of his life reveals :

It is my sympathy with the oppressed and the wronged, that are as good as you, and as precious in the sight of God....I respect the rights of the poorest and the weakest of coloured people, oppressed by the slave power, just as much as I do those of the most wealthy and powerful. (707)

Thoreau pleads in favour of Brown for three reasons : (a) his cause is just; he stood for liberty of man; (b) he is dependent on his own moral strength or soul-force and no external body to serve the cause; and (c) his method is that of a revolutionary who has to rise above the justification of means to the justification of end. He pays the cost of his life willingly but neither bows down nor co-operates with the corruption of the State.

*Incidentally Gandhi also defends Ram Sundara—the imperfect man who happened to be "the first 'satyagrahi.' He rendered marvellous service to the community in Gandhi's movement in South Africa.

Similarly, Mahatma Gandhi also believed in the force of moral gesture as the best weapon to fight out the social and political injustices though with a difference, i.e., Thoreau cared for the 'end' and approved of both non-violence and violence to attain the 'Truth' while Gandhi adhered only to non-violence to revolutionize the social ideas. Besides, one cannot overlook the point that Thoreau's primary aim is to reform the individual while Gandhi cherished a wider goal, i.e., to improve the individual and society simultaneously. Gandhi's "Satyagraha" which, literally speaking, stands for the insistence on truth, has the individual as nexus but includes society also as an integral part of his field of action to work upon and improve.

Gandhi firmly believed that man must "rise above the brute on the moral plane" and it is possible only through self-restraint. He says :

Man is higher than the brute in his moral instincts and moral institutions. The laws of nature as applied to one is different from the laws of nature as applied to the other. Man has reason, discrimination and free will such as it is. The brute has no such thing. It is not a free agent, and knows no distinction between virtue and vice, good and evil. Man being by nature more passionate than the brute, the moment all restraint is withdrawn.... (would) destroy mankind. Man is superior to the brute in as much as he is capable of self-restraint and sacrifice, of which the brute is incapable.²¹

For a man of such unified sensibilities, "Satyagraha" is the mode of "the noblest and best education,"²² which will teach him the virtue of self-renunciation and self-effacement ; the greater is his self-reliance, the brighter is his faith in his goal. Obviously, none can be compelled to be a "satyagrahi". He has the strength to face "the greatest humiliation" and to have "the greatest patience" to undergo all sorts of sufferings, and can take the role of the leader of mankind in re-inforcing the truth amidst the wild storms of evil operating in the world. Hence, "No tyrant can rule over the soul of Satyagrahi."²³

If Thoreau's "Civil Disobedience" or "Civil Resistance" aims to achieve its goal, i.e., to teach the truth—which means 'perfect

harmony' struggling against the unjust laws by non-cooperation, Gandhi's 'Satyagraha' goes a step further and insists, not only in victory of true over false, but on being truthful in conduct and life-style ; it begins with non-cooperation and progresses towards love that is *Ahimsa* or non-violence that "sustains the soul" to use his words. Thus, according to Gandhi, "Truth-force then is love-force."²³ It becomes the greatest source of strength in the regeneration of 'self'. Hence Gandhi's firm conviction that the fulness of life whether at the level of individual or nation "is impossible without satyagraha, i.e., without a life of true religion,"²⁴ that consists in pursuing truth through love. Any attempt to disregard this great law of life is to deny the glory of the Maker himself. No wonder Thoreau in his essay "Life Without Principle"—which is a grim protest against a life of "incessant business" ultimately suggests : "You must get your living by loving."²⁵ Realising the significance, universal applicability, permanence and invincibility of the power of love, by and large a human prerogative, Gandhi says :

I must identify myself with life, with everything that lives, . . . I must share the majority of life in the presence of God. The sum-total of this life is God.²⁶

If man is capable of experiencing "the absolute Truth, the Eternal Principle, i.e. God" because he has "a living wide-awake consciousness of God within," he should use his potentialities in laying down the fundamental principles about what to live for and what *not* to live for. He should concentrate not on the perfection of 'things' but on the perfection of 'self' which, according to Thoreau, is his "private business" and must be done.

Today we may not agree with the methods of 'self-reliance' proposed by Thoreau and Gandhi but we just cannot deny the magnanimity of their principles of 'self-reliance', which make a man fight the "just war" against 'himself' and for himself—for the 'glorious existence' of his dreams.

In the end, if we don't want to be the passive victim of 'circumstances', we must link ourselves with the greatmen like Thoreau and Gandhi who believed that by 'self-reliance'—"We can become freer—freer to be ourselves, to be what we most want and value" to quote W. J. Bate's expression.

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Sharad Chandra

ALBERT CAMUS AND THE UPANISADS

...Ce monde est sans importance et qui
le reconnaît conquiert sa liberté.

—Caligula

Albert Camus was born to the drumbeats of the first world war, and he grew up at a time when humanity was facing its worst crisis of faith. It was an age of moral and intellectual confusion, of bleak despair and of extreme human suffering. Men could well repeat what John Donne wrote about two hundred years back:

The sun is lost, and th' earth,
and no man's wit
Can well direct him where
to look for it
'Tis all in pieces, all
coherence gone.

In the West there is a general tendency to overlook the spiritual and exalt the intellectual, or the scientific. The intellect by its very being dispels all mystery, puts an end to dreams, strips life of its many illusions, and thus reduces the great comedy of human life to a dull show almost always tragic. Confronted with such a spectacle Camus felt humility and inadequacy. But he was not prepared to close his eyes to it. He was a man of conscience and integrity, an intellectual whose mind could be subtle, ironic,

incisive yet grounded in commonsense. He was a profound thinker, a sensitive artist, a mystic spiritually too conscious to remain a silent spectator to the sight of unmerited misery. His effort to understand the age into which he was born resulted into the brilliant masterpieces which won him the Nobel Prize for literature for "illuminating the problems of the human conscience in our time with an unparalleled 'clear-sighted earnestness'."¹

Camus was baffled by the seeming meaninglessness of life, by its inexplicability, by the feeling of unreality and strangeness it transmitted all about itself. But it was intolerable for him to see it "being drained of meaning, to be told there is no reason for existing". He reflected that "a man can't live without some reason for living."² He pronounced the prevailing human condition as absurd, and the world without God and without any guiding principle at all. Impassionately he argued that man faces a world which is simply there, and which a man is hurled by a blind and senseless fate. And to top it all is the final outrage of, "the cruel mathematics that command our condition", referring thereby to the certainty that, (i) the life of every man must finally be snuffed out in death; and that, (ii) all his striving, hoping, and loving should be swallowed up into the silence of earth, ashes to ashes, dust to dust. Such is the bitter destiny appointed for man. Why? What is the reason behind this condemnation?

The theme of essential futility, absurdity, and utter incomprehensibility of life and death is ubiquitously stressed in all Camus's work—not with the tragic resignation of T. S. Eliot, but with the resounding challenge of *un homme revolte*, and with the feeling of humanistic transcendence into a state beyond it. He found solace in studying the mystics, particularly Theresa of Avila. He meditated on Pascal, Saint Augustine, and on the advice of Jean Grenier read the *Bhagavada-Gita*.³ He admired Paul Claudel for having "understood" that "man is nothing by himself alone and that he must give himself to something higher."⁴ Camus did not believe in God. But he was not an atheist. He was deeply religious at heart, and had a sense of the sacred in him. He was more than aware of that 'strange joy that comes from a tranquil conscience'.

Inspired by an authentic moral engagement, Camus devoted himself with all his being to the great fundamental questions of

life. His nearly religious responses, and persevering concern with those aspects of life which were contemplated by ancient Indian sages, reveal an unmistakable metaphysical proximity with the thoughts contained in the *Upanisads*. His expressions are so completely soaked in their exalted spirit, that it is not possible to overpass this resemblance merely as a fortuitous conclusion. It is a profound influence effected on a sensitive mind, by a concientious reading of the sacred writings of the Indian civilization. In his thesis on the *Christian Metaphysics and Neoplatonism* (1936) Camus mentions 'Brahma des Upanisads'.⁵ In his "Philosophy of Expression" he talks about the Hindu master word "... 'Aum', la syllabe sacree des Hindous", a master-word which can illuminate everything.⁶ He often paused on the ineffable and inexprimable aspect of the Brahman who could only be defined by 'non, non'.⁷ In May 1936, he made a note for himself to write an essay on "death and philosophy", perhaps, with some reference to Malraux and India.⁸ His constant references to the *Vedas*, *Upanisads*, Vedanta, Brahman, Indra, Buddha, Bodhisattva, Maya, long years of ascetic meditation of the 'Cakia-Mouni', spontaneous reproduction of shlokas from the *Upanisads* and *Manu Smriti*, sometimes even quoting the source correctly convince me of his directed exposure to the books which contain these names and concepts. Retention in the memory is normally indicative of the impression an idea makes on it. In the present context it confirms the seminal influence the Indian philosophy exerted on the thinking of Albert Camus. His approach to life, his entire outlook, his reflections and response to the phenomena around him have a distinct Indianness about them. For all his exuberant love of life, his unrestricted indulgence in sensual pleasures, he was a severe ascetic⁹, and practiced rigorous self-discipline in order to attain perfect self-control leading to inner harmony, real happiness, the Upanisadic 'anandam'. He was a 'yogi' often discovered lost in the rapturous ecstasy of total union with the infinite.

Herbert Lottman has the following passage in his most detailed biography of Camus :

With Max-Pol Fouchet and Camus taking the lead, there would be interminable discussions, often in the heart of the Kasbah, at a crossroads cafe called the Fromentin where...

they would sip the mint tea while a muezzine summoned the faithful to prayer from atop the minaret of the small mosque just opposite. Fouchet noted that Camus was particularly moved by the prayer call, for he was then reading the mystics, John Ruysbroeck (the Dutch Augustinian), St. Theresa of Avila, and under Grenier's influence, the *Bhagavad-Gita*.¹⁰

That Camus had read the *Bhagavadagita* has been confirmed by more than one source.¹¹ It was Jean Grenier who initiated Camus into philosophy, and most probably it was from him that he received this book, and returned it back to him after reading. Or, perhaps, it was a copy belonging to Simone Weil or her brother, Andre Weil, left casually in the *Sud* office at Marseilles.¹² Andre Weil was a well-versed indologist and had spent sometime in India working with Mahatma Gandhi. It was from him that Simone acquired a taste for Sanskrit and the Indian Shastras. She had written comments on the *Upanisads* and had read the *Bhagavadagita* more than once.

Unfortunately, nothing yet, can be said with certainty about Camus's actual exposure to the Indian scriptures, except that, he had at some stage of his life read the *Bhagavadagita*. Nevertheless, even if his reading of the 'Indian sacred writings' was confined to *the Gita*—although I doubt it very much, since his writings reveal familiarity with the *Upanisads*, *Manu Smriti*, and the Buddhism—keeping in mind the receptibility that he possessed, this one book was sufficient to impart to his thinking the characteristic Indian tinge so apparent in most of his works. The *Bhagavadagita* is the very kernel of the Indian thought. It contains the essence of the *Vedas*, and of the *Upanisads*. It is impossible to have read it and have remained unaffected by its philosophy. As is well known, philosophy and religion in India are a way of life and not remote disciplines to be mastered theoretically. The Vedic hymns read, not like so many commandments enjoined by priests or prophets, but as a poetic testament of a people's collective reaction, at the dawn of civilization, to the wonder and awe of the existence. Their brooding on the meaning of the objective universe distinguishes them chiefly from the spirit of the *Upanisads*. The *Upanisads* retain their sense of wonder and poetry, but in a form deepened and widened by the calm of

meditation. A keener spiritual longing shifts the emphasis from the fascination for the outside universe to the significance of the self within. The quest for Reality rebukes the emotional exuberance of the early poet, and compels him inwards to explore the infinite depths of the Soul in which the central principle of creation is reflected.

The *Upanisads* measure the highest reaches of the philosophic imagination of the Indian people, yet they remain vaguely incomplete in their answer to the complex striving of the common human soul. Their emphasis is too intellectual to explore sufficiently the approach to Reality through love and devotion. This shortcoming is duly fulfilled by the *Bhagavadgita*, which expounds the harmony between man's diverse approaches to Reality which is one, through knowledge, through righteous and detached living, and develops the thesis that all means which help the individual to rise above the demands of the ego to his identity with the Supreme Self which is manifest in all being, are the truly legitimate means of that individual's spiritual fulfilment. Camus imbibed this spirit to the utmost.

Indian philosophy is fundamentally mystic, spiritual, dissatisfied with the existing suffering, but apocalyptic of the attainment of 'moksa' or release. 'Moksa' can be defined as a state of unalloyed and infinite bliss, the higher state of consciousness where the false ego dies and one enters the path of illumination. "When the ego dies, all troubles cease", preached Swami Ramakrishna.¹³ Such a condition of being does not imply the loss of one's individuality, but rather attaining of a greater, larger individuality embracing the whole world while disowning one's own self. All Indian scriptures emphasize pursuit of this purer state as the purpose of human life. In the *Spiritual Heritage of India*, Swami Prabhavananda says :

The ultimate moral ideal of the Upanisad is complete self-abnegation, the utter renunciation of all selfish and personal desires. To one in such a state of inner purity there is no longer thought of 'me' and 'mine', the individual self to which such words pertain being wholly absorbed and extinguished in the infinite oneness of God.

Once a man has achieved turiya, his ultimate goal, he has no further concern with moral laws. 'When the seer beholds

the Effulgent One...transcending both good and evil, and freed from impurities, he unites himself with him' (Mundaka Up. III. i. 3)¹⁴

I find the same thought, minus the God, expressed by Camus in the following passage from his "Essay on Music", where having defined Music 'as the expression of an unknowable reality', he enumerates its values thus:

First of all, it will be a means of reaching a state of ecstasy permitting us to forget the world in which we live. music will allow us vertiginous evasion, a rapture—temporary, perhaps, but real. With the possibility of living in a purer world, free of pettiness—made for him, created by him—man will forget his vulgar wants and his ignoble appetites. He will live intensely that life of the spirit which must be the goal of all existence.¹⁵

Camus was an idealist and a visionary from the very beginning. I have taken the above passage from an essay he wrote in 1932 when he was barely nineteen. It is a beautiful piece of writing expressing the innermost desire of an idealist. For him Music is the translation of reality, 'the most beautiful and the noblest of all' allowing human beings a glimpse of reality, telling them it is within their reach to attain it, if only they wish to:

... Music allows us to form, with the feeble elements at our disposition and by the route of our imperfect minds, an ideal world, which is particular to each one of us, which differs from one person to another. There is something of this in the Hindu theory that makes the world the product of our desires.¹⁶

Always eager to break the shackles of constraint, Camus was perhaps attracted towards Hindu thought by its spirit of freedom, tolerance, and liberty. Desire, indeed, is the root or the motivating power of all activity in Indian philosophy, just as the control of it is the path to realization. Evidently, this concept had gone deep in Camus's mind. He refers to it again in his *Notebooks*, "Vedas: What a man thinks, that does he become"¹⁷—a misquotation either from the *Taittiriya Upanisad* (I, x), or from the *Brahadaranyka Upanisad* (IV. iv. 5).

As a matter of fact, Indian psychology is an integral part of the Indian philosophy. To the Hindu mind psychology has its inception in the thinking self, and not in the objects of thought. It does not merely observe the workings of the mind on the normal planes of consciousness, but points out how the mind ranges beyond the conscious plane of psychic activity, and how the resulting experience is even more real than the experience of the objective world. It accepts the idea of the subconscious mind but differs from the psychoanalysis of Freud in holding that a man is as much capable of controlling the impressions of this deeper state as those of his conscious mind, and of attaining to the still higher plane of superconsciousness. In teaching the normal mind methods of restraining its own vagaries, with the aim of gaining mastery over itself, and of ultimately rising above itself, the Indian philosophy distinguishes its beliefs from those of all other systems of philosophy of psychology. The Yoga system of Patanjali deals specifically with the process of mind control.

Ethics is another important constituent of the Indian philosophy. If I may repeat, philosophy in India is not merely a way of thinking, it is a way of life. And ethics is its very foundation. Philosophy seeks through ethics to transcend the life of normal conduct. Camus routinely practised the ideals held high in Indian ethics. He was adulated even during his lifetime not only as a great artist but as a "custodian of a doctrine of life on the plane of ethics".¹⁸ His work established itself among his contemporaries "with the weight and authority of a revelation".¹⁹ On his death, John Cruickshank paid his tribute in the words: "We must mourn him because he was a gifted and outstanding writer, but we also mourn him because of the kind of man he had proved himself to be—one who, in his life and in his work, embodied the French moral conscience at its most pure and most persuasive".²⁰

Albert Camus considered himself foremost an artist. But his role in the cultural life of his time illustrates how thin were the lines of demarcation during that period—and the present for that matter—between literature and philosophy. The major writers of this century immediately preceding Camus—Kafka, Mann, Auden, Yeats, even Orwell—all had in some deep sense been 'directeurs de conscience', and it is the gravity and the brilliance

with which Camus carried this tradition forward, which in large measure, accounts for the unparalleled prestige that his name continues to have in the world today. The literature that he produced is a literature drenched in ideas. His essays, novels, plays, prefaces make a deep impression because their rhetoric is vibrant with the central themes of modern consciousness.

Camus's work was inspired by the characteristically modern feeling that the world around him has no meaning, and the only anchorage for the human enterprise lies somewhere within himself. He found the world valueless, and the nature of man's fate tragic,²¹ but unlike many of his contemporaries he did not admit that lucidity should inevitably lead to despair. He always strove to assert the dignity and respect due to man in spite of the indignities inflicted upon him in the name of abstract concepts. The world may be cruel, but cruelty can be alleviated by the quality of mercy. The world is absurd, but man is not :

I continue to believe that this world has no ultimate meaning. But I know that something in it has meaning, and that is man, because he is the only creature to insist on having one.²²

For Camus it were the values of human life which gave it meaning, and he took upon himself the task of safeguarding them :

My role, I recognise, is not to transform the world, or the man ; I don't have enough virtue, nor understanding for that. But, it is perhaps, to contribute my own part in serving those values without which, a world, even when transformed, is not worth living in without which, a man, even new, will not deserve to be respected.²³

Camus was concerned with life, and death ; with people who live and die, and not with abstract tenets of any particular philosophy. The illuminating texts he created are the expression of truth which he felt passionately and intuitively. Hence, when he talks about the absurd, he is not proposing a school of thought, but is articulating an emotion felt commonly by all. He vehemently denied that he was a philosopher, "Je ne suis pas un philosophe" he wrote in *Actuelles I*, 'et je ne sais parler que de

ce que j'ai vécu."²⁴ He considered himself an artist in the most complete sense of the word—a writer who aimed at creating in his works, a coherent and harmonious whole, in which the form and the substance remained inseparable presenting a philosophic perspective. He explains in *Betwixt And Between*, "I have artistic scruples as other men have moral and religious ones."²⁵ Whatever Camus wrote belongs to his self-defined high category of literature, and his thoughts, beyond all dispute, constitute a veritable philosophy of life, a concrete body of beliefs, convictions reached empirically in his intense search for truth.

Viewing the bleakness around him Andre Malraux had reflected in *La Tentation de L'Occident* (1926) that, "at the centre of European man, dominating the great moments of his life, there lies an essential absurdity." Camus picked up this peculiar predicament of man in the universe as his main concern. In his essay, *The Myth of Sisyphus* (1942), he diagnoses the malaise of humanity as purposelessness in an existence out of harmony with its surroundings:

A world that can be explained even with bad reasoning is a familiar world. But, on the other hand, in a universe suddenly deprived of illusions, and of lights, man feels a stranger. His exile is without remedy because he is deprived of the memory of a lost home as of the hope of a promised land. This divorce between man and his life, the actor and his setting, this actually, constitutes the feeling of absurdity.²⁶

The concept of absurdity as treated by Camus is less a doctrine than an experience. It is in fact, a recognition of incompatibilities: between the intensities of physical life and certainty of death; between man's insistent reasoning and the non-rational world he inhabits. These permanent contradictions can be intensified by particular circumstances: the decline of spontaneous life into mechanical routines; the awareness of isolation from others and even from ourselves. By whatever channel the recognition may come, the result can be an intense despair: a loss of meaning and value in one's world, one's society, one's own immediate life. This metaphysical anguish is the central theme of all his writings. But Camus does not despair. It is

precisely at this point that he most notably affirms his humanism. In *The Myth of Sisyphus* he rejects suicide both as a physical act, and in the more common form of retreat into an irrational philosophy. It is no solution to collapse the tension between life and death by merely choosing death, or between our insistent reasoning and our non-rational world by choosing irrationalism. The essential problem is to live in full recognition of the contradictions, and within the tensions they produce with an even mind. Had he not read in the *Gita*, "steadfast in inner composure do they work . . . with an even mind in success and failure, for evenness of mind is called yoga."²⁷ The distinguishing qualities of a stable-minded person are very explicitly described in shlokas fifty-five to fifty eight of Chapter two in the *Bhagavadgita*.

Camus's thoughts have a transparent sincerity, genuine humility, a characteristic grandeur about them. He adores life with a passion which is admirable and enviable. His work is a hymn to life written by one who knew how easily it could slip away. In *Summer* he writes, "Thus there is a will to live while refusing nothing of what life offers which is the virtue that I honour most in all this world."²⁸ In *The Happy Death* one of the two protagonists, Zagreus, who is a cripple proclaims his exultant love for life in spite of his physical debility :

I shall never make a move to cut short a life I believe in so much . . . I would accept even worse—blind, dumb, anything, as long as I feel in my belly that dark and ardent flame that is me, me alive.²⁹

This exuberant love for life in the face of extreme misery, affiliates Camus to the Indian philosophical attitude. His very first comments on the absurd reveal an acute sense of contrast between the richness of physical existence and the inevitability of death. This dualism underlies his first collection of essays, *Between And Between* (1937). These five essays written in an elegant style intensely praise the profusion of the physical world against the background of human transience : the two aspects of existence summed up in Camus's conclusion that 'there is no love of life without despair about life.' The theme of tragic

ambivalence of human existence is an old and familiar subject in literature. What is striking in Camus is the individual directness with which he expresses it, refusing to suppress either of them in order to attain what would have been for him, in John Cruickshank's words 'a dishonest peace of mind.' Awareness of this essential ambiguity of life made Camus spiritually more conscious, as was also noted in the Nobel Prize citation: "Even in his first writings, Camus reveals a spiritual attitude that was born of the sharp contradictions within him between the awareness of earthly life and the gripping consciousness of the reality of death."³⁰

The essential intellectual consciousness of the human mind perpetually pushes him to explore the mystery of existence; the nature of the cosmos, the destiny of the human individual, and the distinction between the real and the unreal. Each age has produced thinkers with a variety of ideas and methods. As a result different systems of philosophy corresponding to different parts of the world have come to stay, such as Greek, Indian, Chinese, Western. However, no single philosophy has anything exclusive to any one tradition. The differences are only in the manner of emphasis. Philosophy knows no frontiers. Whether born in the East or the West, all human beings share a common human condition. All thinking, therefore, has a common base. There is no reason to believe that there are fundamental differences between the philosophies of the East and of the West.

The Indian approach to the problem of reality, and of man's existence can be indicated by a reference to the first four aphorisms of the *Brahma Sutra*, which is said to summarise the main purport of the *Upanisads*, which are a part of the *Vedas*. The four sutras deal with (1) the need for knowledge of ultimate reality, (2) a rational approach to it, (3) the experience of reality, and (4) the reconciliation of seemingly conflicting formulations of the nature of ultimate reality. The aim and the approach of Camus's thinking is more or less the same.

'Athato brahma—jijnasa', that is, 'now therefore the desire to know Brahman, or the ultimate reality.' There is dissatisfaction with the world. Man inhabits a world which does not seem

to have any guiding purpose at all. We discern no principle in the whole chain of being which demands man's meaningful participation in the adventure of time. The world appears to be meaningless, vain, futile, and without any significance. It is 'anitya' (transitory), and 'asukha' (painful). The Buddha bases his way of life on the fact of suffering. Augustine speaks of 'the ceaseless unrest which marks the temporal life of the individual.' The consciousness of death and suffering, distress and decay is the cause of anxiety. Caligula cries out in agony, 'Men die and they are not happy.' But man is a thinking being. When he reflects on the finite and the limited character of his existence, he is overcome by fear. Camus's man, however, revolts. This aspect I shall take up later. Fear, on becoming conscious of itself, turns into anguish. The consciousness of the finiteness and morality of all of one's achievements makes one ask whether there is anything beyond and behind the world process. An uneasy soul keeps his search on until he discovers the truth. Once he succeeds in finding it, he finds his kingdom, happiness, liberation, 'moksa.'

The problem of meaninglessness is solved through reasoning. The mystery behind the cosmic process can be understood only through metaphysical thinking which bases itself on experience. Indian thought is firm in its conviction that all religious propositions should be grounded in reason and experience, and thus precedes the existentialists in their belief. Indeed Dr. Radhakrishnan has said, "Existentialism is a new name for an ancient method."

A strict adherence to reason, however, does not commit a philosopher to the proposition that the nature of ultimate reality can be apprehended only as an object of reason. A good number of philosophers both in the East and the West have reached the conclusion that reality is supra-rational, that in its ultimate nature it is not accessible to conceptual understanding. One can feel it. It is not a glimpse into reality, but a complete communion with it. This spiritual experience is a liberation of the limited ego, into the cosmic and transcendent consciousness, the kind Janine experiences in the short story, *The Adulterous Woman*. She experiences an identity with nature similar to the one Camus had himself known and had earlier described in *Nuptials*:

moments when man feels part of a larger and enduring beauty, when the concerns of material existence seem trivial, when even death ceases to mean anything. These moments of deliverance are always very brief.

The fourth sutra deals with the reconciliation of the different reports of the seers about the nature of reality. The Buddha insists on intuitive insight to achieve enlightenment. Mystics confirm a personal experience of reality. Words convey it but feebly. One is aware of having been in communication with the infinitude. Others declare that the nature of the Absolute is manifested by the comment of silence. It is generally agreed that one attains an insight into reality by hearing, reflecting and meditating. Camus possessed all these qualifications and by virtue of them was regarded an important moral seeker of the century. He belongs to that class of world authors who are not exclusively preoccupied with the problems of their own national background : they come from a definite place but their work is not defined or confined by it. His work has a universal import. Its appeal does not lie in the fact of its belonging to a particular nation or language but in its treatment of those universal themes which concern the humanity as a whole.

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48 Meerut Journal of Comparative Literature and Language

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Arun Kumar

HENRY JAMES AND PAUL BOURGET : A LITERARY INTERACTION

Henry James's (1843-1916) *Notebooks* are an excellent record of the evolution of his work during the decade 1890-1900. He has dealt with certain stories and novels—especially *The Spoils of Poynton* and *What Maisie Knew*—which form a kind of bridge between the early and later James. He is very much at pains telling us how he caught the idea of a particular story, sometimes by ~~more~~ chance and sometimes with the help of friends like Mrs. Kemble or Paul Bourget (1852-1935), and how this idea made its way into the imagination where it grew organically. Henry James says : "A novel is a living thing, all one and continuous, like any other organism, and in proportion as it lives will it be found, that in each of the parts there is something of each of the other parts."¹ The period 1890 to 1900 was a very crucial stage in the development of the novelist and the *Notebooks* throw enough light on James's state of mind at this juncture in his life.

The friendship between Henry James and Paul Bourget had reached its climax during the years with which the *Notebooks* are mainly concerned. The *Notebooks*, however, do not give much information about this friendship ; we wish it could have. The friendship, as we will see, was very important for the development of both authors who had not yet quite settled down to write in the manner that was to be characteristic of their full maturity.

Paul Bourget is of course not as important a figure as Henry James. Basically a critic and the prose poet of the doubts that assailed the generation of 1880 in France, he offers a tragic example of a man who systematically got rid of his finest literary gifts as his religious and political opinions hardened. He pathetically insisted that his novels were the very reverse of the thesis novel, and he never realized that his critical opinions, so often accurate and suggestive, conflicted with his work in the field of the novel and short story. Still, in the 1890s the characteristic manner of Paul Bourget had not reached its maturity and during this period he offers the interesting spectacle of an author well on in his forties striving to renew himself.

By that time, the friendship of James and Bourget, was of some standing. It is difficult to say how they might have met first but it is possible that Daudet must have provided the link. They must have met during the summer of 1884 when Bourget visited London for two months. This acquaintance soon took the shape of friendship and they moved about together in various parts of southern England and saw much of each other in London. James made it possible for Bourget to become a temporary member of the Athenaeum and introduced him to many of his friends, including Edmund Gosse. At that moment Bourget had started his career as a novelist : he had already completed his first short novel, *L'Irreparable* and he was now writing, *Cruelle Enigme*, which he was to dedicate to Henry James.

James and Bourget had much in common. They had both travelled extensively in western Europe and took delight in recording their experiences in various travel essays. They were very much interested in the charms of cosmopolitanism and took delight in the psychology of the cosmopolitan, a theme which recurs frequently in their works. In literature too they found they had common interests, common likes and dislikes and common ambitions. They both admired and adored novelists like Flaubert, Maupassant, Turgenev, George Eliot, Merimee and especially Balzac ; and above all they were fascinated by the technical problems involved in the composition of a novel. Their approach to the novel was in many respects similar. As Bourget remarked in his preface to *Cruelle Enigme*, the two writers were united in upholding the principle that one should see in the novel a method for giving "une impression de la vie." It was no mere

coincidence that James in his essay, "The Art of Fiction" (1884), said :

A novel is in its broadest definition a personal, a direct impression of life : that to begin with, constitutes its value, which is greater or less according to the intensity of the impression. But there will be no intensity at all, and therefore no value, unless there is freedom to feel and say.²

Later both were to stress more and more the need for maintaining the 'point of view' in composition to ensure an adequate representation of life. In 1884, Bourget's ideas were probably not clearly formulated yet, and it seems likely that he profited much from James's experience and kind encouragement. We should also not forget that they were both very fond of the theatre and did try their luck later on the stage.

Bourget's admiration for James was reflected in his preface to *Cruelle Enigme*. He also wrote an essay which he published in the *Parlement*, a daily newspaper to which he contributed during its short existence from 1779 to 1884. This article is important as it reveals Bourget's admiration for James in whom he sees a man smitten with 'a love for a complex experience of life'. He considers him 'subtle rather than colourful, delicate rather than powerful, inquiring rather than deeply moved'. These are characteristics which might be said to be defects rather than merits, but in a period when naturalism was at its peak, they were traits for which one should be grateful. Moreover, James's writings are replete with spontaneity. Bourget was still of the view that more attention should be devoted to studying the mind in the novel.

James reciprocated the compliment in his essay on Pierre Loti (1888), where he had said that Bourget is "at once master and disciple" and thought of him to be the only writer in the generation who took a keen interest in the influence exerted by life on the minds of his characters.

It is not much that we know of their early acquaintance but it is clear that they must have met at frequent intervals. James was often in Paris and in 1887 the two men met also in Venice, where James was staying at the Palazzo Barbaro and where Bourget had been meeting members of Addington Symonds's

group. It is now that there was an exchange of themes, between the two, for possible elaboration into novel or short-story form. Bourget related to James the circumstances attending the suicide of his 'beautiful young friend, Mlle S.', in Italy, and followed up the narrative with theories to account for the tragedy—the unfortunate behaviour of the mother, the desire of the girl to escape from the family by marriage, the extraordinary tactlessness she revealed in her conversation with the young man she believed to be in love with her, and so on and so forth. This simple outline blossomed forth into *A London Life*, where the original tragedy is obliterated and makes way for an acute analysis of the state of mind of Laura Wing, who does not commit suicide, but leaves the reader with the impression that after all the marriage may come off. Had Bourget treated this theme, it is unlikely that he would have sacrificed the tragic element: and indeed one may well wonder whether part of this tale of Mlle S. has not, with certain modifications, been utilized as the basis of the tragedy of Alba Steno, in *Cosmopolis* which was written in 1892 but the first draft of which was made in part in Venice in 1888.

After 1889 there are more hints that one gets about the friendship between the two writers. In November 1889, James was in Paris and spent a good time with Bourget who had in the meantime become famous as the author of *Le Disciple*. They met frequently also in Italy and in England. In the summer of 1891, Bourget, who had recently married Minnie David, came over to Torquay where James was staying at the Osborne Hotel, and spent a holiday there. It was during this stay in England that he began to work out the theme of *Une Idylle Tragique* which, however, was completed only some five years later. The friends met again at Sienna next summer. It is clear that both had a great love of Italy where they often visited their friends, Vernon Lee and Berenson. In a letter written about this time to Charles Eliot Norton, James gave expression to his admiration for Bourget as a brilliant conversationalist. During his stay in Sienna, Bourget was reading the proofs of his novel *Terre Promise* and he showed it to James who found in it the same weaknesses he had formerly disliked in *Mensonages*. On the other hand James approved *Sensations d'Italie*, the work which caused R. L.

Stevenson to dedicate his *Across the Plains* to Bourget whom he had never met.

During those years the two spent a lot of time discussing the theory of the novel and gave much thought to matters of technique. James was definitely much more mature than Bourget and was in a position to teach a lot to his younger counterpart. James, however, admired the able portrayal of cosmopolitan life, the serious efforts made by Bourget to ensure harmonious composition, his search for the 'point of view', his gift for dramatic presentation of his themes and generally speaking his ambition to make the minds of his characters the centre of interest in his novels. But it was James who had travelled far ahead than his friend on this path, and during these years, it was Bourget who benefited from their interaction. Bourget realized the weaknesses of his method and was doing his best to overcome them. In four interesting articles which he published in the *New Review* between 1891 and 1893, Bourget is pointing towards the dangers inherent in the methods he had used. Even some of the titles show his awareness of the imperfections and weaknesses: *The Limits of Realism in Fiction*, *The Dangers of the Analytic Spirit in Fiction*. And it was in *Idylle Tragique*, the theme for which he had worked out during his stay with James at Torquay, that he worked very hard to eradicate these weaknesses. Here he gives more importance to straight narrative and to dialogue than passages of psychological analysis which become less frequent. He makes his characters speak for themselves which shows that he was full of admiration for the masterly way in which James handled dialogue in his fiction.

In the field of the novel, therefore, Bourget had almost nothing to teach James. It was in the middle of the nineties that both felt the need to renew themselves in one way or the other. For James, comparatively speaking, it was a simple matter. It is a fact that he really wanted to win fame by writing for the stage, an ambition simultaneously cherished by Bourget, who did write plays fifteen years later, but more successfully than James. James was a failure at the theatre and the dramatization of *Guy Domville* in 1895 was not received well by either public or critics. But his failure as a dramatist had a good effect on his career and he made his decision with confidence. The entry in his notebook on 23 January, 1895 says :

I take up my *own* old pen again—the pen of all my old unforgettable efforts and sacred struggles. To myself—today I need say no more. Large and full and high the future still opens. It is now indeed that I may do the work of my life. And I will....I have only to *face* my problems.... But all that is of the ineffable—too deep and pure for any utterance. Shrouded in sacred silence let it rest.³

The main problem that Henry James was beset with at the moment was that of brevity. He was very much concerned with how he could compress that ever-expanding imagination of his.

It was in the year 1895 that both Bourget and James once again tried out further experiments in the literary field. Both tried their hand at the short story. James, however, did not stop writing novels and between 1895 and 1900 he produced *The Spoils of Poynton*, *What Maisie Knew* and *The Awkward Age*. Simultaneously he wrote a number of *nouvelles*. Bourget had written stories even earlier but it was not until the year 1895 that the form impressed him. Both the writers met more frequently and it is very likely that they met in England during the autumn of 1895. They met in London the next summer and James tells us in a letter written to Edmund Gosse on August 28th, 1896 : "The only thing that befell me was that I dined one night at the Savoy with F. Ortman and the P. Bourgets—and that the said Bourgets—but two days in London—dined with me one night at the Grosvenor club."⁴ F. Ortman was the editor of *Cosmopolis*, an international journal which printed in its January and February 1896 issues Henry James's tale "The Figure in the Carpet" and in January and February 1898 "John Delavoy." On 8th April, 1899 James wrote a letter to Minni Bourget from Genoa in which he says :

One of them, by the way (who had the longest chin in Europe and had bicycled over that afternoon from Costebelle !) has a villa near Le Plantier and succeeded in worrying out of me the shy confession of where—at Costebelle—I had been staying. "And where did you come from?" "Well—from Hyeres." "Ah, you've been at Hyeres ? What part of Hyeres ?" "Well—properly, rather, the part near

Costebelle." 'Near' Costebelle—do you mean *at* Costebelle?" "And at what hotel?" "I was not at a hotel." "Then where were you?" "I was staying at a villa." "Ah!—where was the villa?" "Well—up rather high; out of the way, thank heaven!" A silence. "Not La Luguette then?" "No." "Then with some French?" "Ah, the Leotauds?" "No." "Oh, I see—higher up?" "Yes—*much* higher up." "Ah, the P. Bourgets?" (breathlessly). "Well, yes—with M and Mme Bourget."⁵

Bourget and James both exchanged copies of their stories as they appeared and the years 1896 and 1897 were very fruitful for Bourget as he had learnt to express himself more artistically in a satisfactory manner in the short story form. In 1897, there appeared in book form *Voyageuses*, a series of tales first published in *Cosmopolis*.

The short stories written by both in this period reveal an interest in similar subjects and this is the field where both had learnt much from each other. In Bourget's work we notice an increasing likeness for stories dealing with artists and painting. James had also taken much interest in artists and intellectual characters right from the beginning of his career. Many of James's tales deal with the supernatural and it is not surprising to see Bourget working out the possibilities of telepathy, metapsychism and so on and so forth as material for his stories. Both the authors, however, had a strong liking for introducing children into some of their stories. The most interesting example of this theme is two stories which possess many similarities, *Odile* (in *Voyageuses*) and *What Maisie Knew*. In both we find a similar situation: it is the tale of a little girl who suffers from the behaviour of her parents and step-parents. In Bourget's story, the situation is far more simple: since the wife of the Marquis d'Estinac, father of Odile, has committed suicide before the story opens, her death allows her unfaithful husband to marry the vulgar Mme Justel and Odile is neglected by the couple who indulge in their desires. In James's story, both the parents are divorced and remarried. S. Gorley Putt, a James critic tells us:

Underneath all the elaborate quadrille of divorced and remarried parties in *What Maisie Knew* there has been active

the unchanging ravages of sexual infatuation. Yet the consequent patterns are as farcical as those of Restoration comedies. 'A' (male) and 'B' (female) are divorced. 'A' remarries 'C' (female) and 'B' remarries 'D' (male). Before long, 'C' and 'D' begin to form a third regrouping. All very entertaining and 'knowing' ? Yes; unless we view it all, as James asks us to do, through the eyes of the innocent yet sensitive and intelligent eyes of little Maisie, deserted child of 'A' and 'B'. In her eyes, as innocence comes to terms with squalid ever-changing self-indulgence, the jealousies and greed of the grown-ups seem more hurtful than the sexual licence itself.⁶

Here we have a very symmetrical situation and James did treat his subject at a greater length and to ensure the link between the two sides of the family, he introduced the character of Mrs. Wix, the housekeeper. Bourget's story remains concise, and very much unlike *What Maisie Knew*, ends in tragedy, as is quite frequent in Bourget's writings : Odile commits suicide just like her mother. Yet, in spite of these differences in theme, the artistic problem to be solved in each case is similar. In both the stories the situation is that of the behaviour of the parents seen through the eyes and minds of the innocent children : Maisie and Odile. Both these reflectors contribute to the unity of the stories and in no way it means that these children are devoid of any individuality of their own.

Henry James's *In the Cage* which appeared in 1898 and Paul Bourget's *Poste Restante* which was published in 1930 have identical themes despite the long gap in years. The centre of interest is a young post-office employee who builds up in her imagination a love intrigue between two of her clients who send telegrams to each other from time to time. In due course she reaches the conclusion that the couple are in dire distress and that she alone can rescue them from their condition. She suddenly realizes that this is no romantic love-affair, but a sordid intrigue between a woman and a much younger man riddled with debt who preys upon her affections in order to maintain himself in society. The young girl realizes the folly of her day-dreaming and returns to her worthy, rather dull, fiancé upon whom she has so far rather looked down. There

are certain incidents, however, which have no counterpart in Bourget's tale but it is still interesting to compare the two treatments of the situation. There is no doubt that James, as far as characterization and technique are concerned, emerges the superior of the two.

One can find other examples of the debts which Bourget and James contracted towards each other but suffice it is to say that it is round the middle years of the nineties that the most interesting period of their friendship is to be found. They were authors who were prepared to help each other and the most important cause of their continuing friendship was their concern for the art of novel writing. James was definitely the senior partner and it was Bourget who was to learn more from him and the one who needed guidance, support and encouragement. James gave him direction when he needed it most. After Bourget had found his path and made up his mind on matters religious and political, there was no means of holding him from his worst defects. It is not to suggest that there was estrangement after the year 1900 but it can be said that circumstances were not favourable to the interaction of their personalities. Even travelling for both the authors was not as easy as it was in the past.

To conclude we can say that it would really be very difficult to know the full measure of the friendship between James and Bourget. They were, however, closest in their general ideas of the novel and it did help them clarify their ideas on an art which they considered very seriously. We should also not forget that they did a lot to interest the public in the technical aspect of the novel. I must finally quote an extract from Henry James's letter to Paul Bourget written on December 23, 1898 from Lamb House, Rye :

I'm very glad to hear you have opened the door again to the fairy Invention. She always passes and repasses a few times before she comes in, but come in she at last *does* if you only keep the threshold swept and put a chair to keep the door back. I am sure indeed that by this time she is comfortably seated with you. For myself, more than ever, our famous "Art" is the one refuge and sanatorium.⁷

Henry James and Paul Bourget : A Literary Interaction

59

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T. R. Sharma

FOREIGN WORDS IN HINDI TERMINOLOGY : A COMPARATIVE STUDY

Like most of the modern languages, Hindi language too has an eclectic character. One of the young Indian languages—as compared to Sanskrit, Tamil, Telugu, Bangla—Hindi, like its English counterpart, has extensively borrowed and assimilated words, phrases and even expressions from various Indian and foreign languages. Hindi is a language that had its origin on the Indo-Gangetic plane. Historically, Indo-Gangetic plane has witnessed political turmoils of lasting consequences by way of foreign invasions. Greeks, Huns, Shakas, Kushanas, Mongols, Arabs, etc., entered India through Khyber Pass and unleashed havoc on the Indo-Gangetic plane. Many of these invaders settled down here and mingled unidentifiably with the natives of the land. The Muslims settled down on the Indo-Gangetic plane and ruled India for centuries. In their reign Arabic and Persian became the languages of administration. Naturally, in the Hindi-speaking region of the country, Arabic and Persian words inseparably mixed up with the Hindi words. Later on, after the decisive war of 1857, the Britishers ousted the Moghuls from the throne of Delhi and occupied an unassailable political position in the country. They imposed English language on the administrative machinery and hence English words, too, percolated through the Hindi speaking region.

Thus the Hindi-speaking people have for centuries been closely interacting at the social and intellectual planes with people

Foreign Words in Hindi Terminology : A Comparative Study 61

of different foreign languages. Naturally, Hindi language has absorbed words of Arabic, Persian and English languages in large number. Many Persian and Arabic words have so indistinguishably mixed up with Hindi words that a Hindi-speaker today is not at all conscious of their alien belonging. These foreign words—Arabic, Persian and English—came in two ways. First, through oral communication and secondly through books, etc.

The English words which got mixed up with Hindi words are mostly nouns pertaining to new things, new events, etc. These new things or events are the result of the advent of changed economic and social conditions after the political ascendancy of the Britishers in India. English words dominated the technical field as under the British rule India was exposed to industrialization and scientific discoveries and inventions. For example, the following words were introduced for the first time as they did not have their Hindi equivalents: operator, engineer, inspector, control, current, crane, tubewell, engine, pump, pipeline, plug, plant, fire engine, fire brigade, fireman, fitter, factory, foundry, foreman, fuze, bulb, boiler, boring, machine, model, mill, metre, mechanic, circle, speed, spring, horse-power, etc. These words set forth that most of them are nouns. When industries gradually started springing up under the European influence these English words came into currency and became popular in common parlance as they indicate the names of machines and implements, etc.

Britishers introduced new modes of transport and communication in the country. Naturally into Hindi language such English words intruded as are related to the means of transport, particularly the Railways. For example, driver, express, conductor, compartment, coach, guard, junction, jeep, time-table, ticket, taxi, tube, tyre, truck, tram, trolley, train, depot, passenger train, platform, first-class, fitten, fair, buggi, bus, brake, mail-train, motor-car, motor-driver, motor-bicycle, return-ticket, rail, railway, railway man, railway line, line, signal, sector, station, station-master, etc.

All these words are again nouns and are pertaining to the various modes of transport on land. Similarly, quite a few English words related to aviation got currency in Hindi conversation and use. For example, air-port, jet, pilot, parachute, aeroplane, helicopter, etc. Likewise, English words related to sea voyage became an inseparable part of Hindi terminology. For

example, compass, deck, deck-passanger, port, motorboat, steamer, steamer company, etc.

With the introduction of machines into agriculture a number of English words have become popular even with illiterate farmers of India. For instance, tractor, tractor-driver, dairy, dairy farm, different names of fertilizers, etc. In the field of communication such English words as radio, telephone, television telegram, postcard, inland card, registry, stamp, money order, loud speaker, wireless, etc., became part of Hindi terminology because Englishmen introduced the new technology.

With the introduction of science as subject into universities and colleges, English scientific words became popular. For example, glacier, thesis, delta, plateau, bacteria, laboratory are some of the words which are related to Geography and Biology which are quite frequently used almost as Hindi words. Similarly English words pertaining to Chemistry also got currency. For example, oxygen, essence, calcium, nitrogen, petrol, petroleum, protein, platinum, magnese, radium, soda, hydrogen, etc. Words related to Physics are neutral, focus, barometre, volt, atom, etc.

In the sphere of medical science India had an ancient system known as Ayurved. Tibbi system also became popular with the advent of Arabs. But with the arrival of the Europeans, a new system known as Allopathy eclipsed other systems in India. The result is a number of English words related to the medical science got mixed up with Hindi terminology. For example, hospital, injection, influenza, operation, operation room or theatre, X-Ray, appendicitis, allopathy, compounder, cancer, glucose, tonic, typhoid, tincture, doctor, dispensary, nurse, penicilin, postmortem, plague, bed, blood-pressure, malaria, medical, medical certificate, surgeon, surgery, sanatorium, etc.

Nineteenth century witnessed great social and political movements and changes. Most of the movements were spearheaded by those who were either inspired by the social and political set up of the west or reacted against the western ways. Naturally, Hindi terminology got enriched by the frequent English words related to politics, etc. For example, assembly, act, committee, commission, communism, communist, congress, conference, corporation, comrade, council, governor, group, chairman, jubilee, townhall, trade union, dictator, dictatorship, deputy, democrat,

Foreign Words in Hindi Terminology : A Comparative Study 63

district, district board, delegate, delegation, national, notice, party, parliament, policy, passport, polling, polling station, political, prime minister, press, press conference, president, practice, programme, propaganda, proprietor, federation, boycott, board, branch, manager, marxist, lottery, meeting, medal, memorandum, mayor, municipal, municipal hall, municipality, union, report, vote, secretary, session, socialism, society, scheme, state, minister, chief minister, chairman, politician, lecture plan, constitution, election, pamphlet, poster, etc.

Hindi terminology further became richer with the introduction of English words pertaining to culture and art, etc. For example, orchestra, art, art director, artist, camera man, club, garden, gallery, journal, journalist, kitchen garden, talkies, cinema, cinema hall, actor, actress, hero, heroine, villain, drawing, theatre, novel, picture, piano, film director, photo, photograph, broadcast, record, reading room, review, role, library, show, circus, seat, screen, studio, stage, music, etc.

Throughout the British rule in India the medium of instruction in schools, colleges, and universities had been English. Consequently, English words used in the field of education became popular in the common parlance and mingled with Hindi terminology. A few examples are: intermediate, college, course, class, class room, graduate, chalk, chair, text book, dictation, degree, diploma, pass, panel, primer, primary school, principal, professor, fail, mark, master, matriculation, matric, university, report, book, reader, vice-chancellor, school, school master, high school, head master, teacher, etc.

Englishmen also popularized many an English word used in day-to-day living and conversation. These words were first picked up by their Indian domestic servants and later on used in the households of the English knowing Indian aristocrats. These words have now become an inseparable part of Hindi terminology. For example, album, ice-cream, glass, jacket, time-piece, tie, collar, torch, tin, temperature, table, trunk, diary, dinner, drawing room, dress, thermos, thermometre, number, note book, pant, powder, pocket, pin, pencil, plate, fountain-pen, fancy, phone, phone-number, frame, button, bicycle, bath room, biscuit, books, belt, brush, money bag, watch, restaurant, lodge, lipstick, cycle, size, cigarette, cigarette-lighter, suit, suitcase, safety-pin, safety-razor, second hand, soda water, stove, spunge, sleeper,

hand bag, hotel, toothpaste, toilet, hairoil, hairdresser, shirt, gown, nightdress, and many more. Most of these words refer to articles of daily use.

Hindi terminology has also been enriched by the frequent use of English words pertaining to games and sports such as olympic, cricket, goal, champion, gymnastics, team, tournament, tennis, training, drill, final, football, match, boxing, basketball, badminton, volleyball, semifinal, stadium, sports, hockey, races, table-tennis, long-jump, heat, polo, etc. Most of these words are related to those games and sports which have their origin in European countries and which became popular in India in the nineteenth and twentieth centuries.

With the introduction of English postal system in India many an English word related to this system got currency. For example, postcard, letter, delivery, post office, letter-box, postmaster, postman, postal order, inland card, postage, ticket, stamp, book-post, money order, registry, V. P. seal, parcel, etc. In the field of commerce and industry, too, English words got mixed up with Hindi terminology. For example, accounts, accountant, agent, agency, contract, contractor, competition, quality, tariff, firm, business, businessman, industry, book-seller, book-depot, book-stall, manager, licence, set, stock, import, export, loan, income-tax, cash, cash-book, pass-book, pension, provident fund, bank, bonus, gratuity, sales-tax, etc.

In courts also English was used and even today it is in vogue. Naturally, the entire court terminology is based on English language. The result is Hindi language has absorbed English words in the field for want of Hindi equivalents. For example, appeal, ordinance, injunction, advocate, claim, justice, judge, magistrate, writ, summon, civil code, civil marriage, session judge, high court, supreme court, etc.

In the department of army also English words have become an indistinguishable part of Hindi terminology. The number of English words in this field is very large. For example, officer, alarm, ultimatum, armed division, army, corps, cadet, infantry, anti-airgun, ambulance, atom bomb, admiral, air force, air marshal, commander, commander-in-chief, command, curfew order, colonel, court martial, gunboat, guard, gas bomb, torpedo, tank, dynamite, division, parade, petrol, pistol, fire, battalion, bomb, barrack, balloon, battery, brigade, machine gun, mortar,

Foreign Words in Hindi Terminology : A Comparative Study 65

magazine, major, major-general, unit, recruit, rocket, rifle, rifleman, ration, reserve, revolver, regulation, regiment, lieutenant, lieutenant colonel, lieutenant general, vice-admiral, salute, soldier, staff, staff-officer, hydrogen bomb, ship, etc. These words are related to army, air force and navy. In the same way in the police and jail departments also English words were used in routine work. For example, jail, jailor, jail visitor, policeman, police station, warrant, sub-inspector, superintendent, constable, etc.

With the introduction of the Western calendar in India, the names of English months have got mixed up with Hindi terminology: January, February, March, April, May, June, July, August, September, October, November, December. Similar is the case with names of measurement and distances, such as metre, inch, kilogram, kilowatt, quintal, ton, pound, foot, minute, second, kilometre, etc. Reference can also be made to the fields in which English words today are used without any distinction.

Aforesaid instances set forth that in the Hindi terminology English words have mixed up in a very large number. More than one thousand English words have been Hindiaized. Most of these words are nouns and a few are used as adjectives. These words have their own importance. A few interesting results can be drawn by comparing the Hindiaized English words with their Arabic and Persian counterparts:

1. The English words used in Hindi necessarily refer to the new objects, articles and events never found in India before the advent of the British rule. But on the other hand Arabic and Persian words indicate not only the newly introduced objects and events during the Muslim period but also refer to those things which were known to Indians from ancient times and which had their own Hindi indicators. For example :

किताब, आदमी, बाग, किनारा, खून, सफा, शिफाखाना, हकीम, मालिक etc.

2. Most of the English words assimilated with Hindi refer to concrete things and events. But Arabic and Persian words mixed up with Hindi besides concrete and tangible articles, etc. also indicate abstract ideas for which the Hindi words were already available in India. For example :

आजादी, इरादा, उम्र, ख्याल, हाल, खास, खुश, आखिरी, खुशबू, फर्क, etc.

3. Most of the English words used in Hindi terminology are nouns; a few are adjectives. But Arabic and Persian words

66 Meerut Journal of Comparative Literature and Language

absorbed by Hindi are not only nouns and adjectives but also adverbs, conjunctions, etc. For example :

हमेशा, सुबह, जल्दी, जबरदस्ती, रोजाना, दरमियान, तरफ, वाद, वास्ते, सिवा, तरह, वजह, बदले, लेकिन, बल्कि, ताकि, या, अगर, etc.

4. English words have never become the part of proverbs used in Hindi. But on the contrary Arabic and Persian words form a number of popular proverbs commonly used in Hindi. For example :

तोबा करना, गड़े मुर्दे उखाड़ना, सब्ज बाग दिखाना, सफेद स्याह करना, नमक मिर्च मिलाना, नया गुल खिलाना, बात का बतंगड़ करना, हवाई किते बनाना, सौ-सौ चूहें खाये बिल्ली हज को चली, etc.

5. English suffixes are never used to make a new Hindi word. But many a Persian suffix is quite commonly attached to a word to coin a new Hindi word. Mark the following :

Suffix दार — समझदार, चौकीदार, शानदार

Suffix दान — फूलदान, रोशनदान, पानदान, खानदान

6. In Hindi no verbal noun has been made with the help of an English word. But with the help of Arabic and Persian words many verbal nouns in Hindi have been created. For example :

बदलना (from Arabic बदल), खरीदना (from Persian खरीद), वसूलना (from Arabic वसूल), शरमाना (from Persian शर्म), फरमाना (from Persian फरमान), etc.

This shows that even with the percolation of a large number of English words into Hindi terminology, the English words could not get so deeply entrenched into Indian psyche as the Arabic and Persian words. Arabic and Persian words are more effectively and widely absorbed into Hindi terminology both qualitatively and quantitatively than the English words. This is because of two reasons. First, the British rule over India had been comparatively of a shorter duration than that of the Muslims. While Muslims presided over the destiny of this nation for almost a thousand years, Britishers effectively ruled for a hundred or so years only. Secondly the Britishers always maintained a distance from the common masses of this country and never thought of settling down here permanently. Their loyalties have always been to their country. They never developed social relations with their Indian counterparts. Rather they had only exploited the country and created a class of Indians loyal to them.

Foreign Words in Hindi Terminology : A Comparative Study 67

and alienated from the social and cultural ethos of India. On the other hand, Muslims from the beginning adopted India as their own country, tried to mix up with the common masses. They did not have extra-territorial loyalties. Consequently, Arabic and Persian words could reach the common people in a larger number and they are today used indistinguishably with Hindi words in various forms.

Etymologically most of the English words do not belong to the family of English language. They have been taken from various languages. In the process of evolution, words belonging to different languages, such as Greek, Latin, French, German, Italian, etc., got mixed up with English language.

After Independence continuous efforts have been made to find out Hindi substitutes for English words. Even with best efforts many English words could not be driven out of circulation, although their Hindi substitutes are available. For example nobody likes to use अभियंता for engineer, चिकित्सक for doctor, दूरभाष for telephone, लिपिक for clerk, कुल सचिव for registrar, निदेशक for director, आचार्य for professor, धूम्रवतिका for cigarette, भावचित्रक for photographer, चालक for driver, पाठशाला for school, शल्य चिकित्सक for surgeon, etc. The simple reason is that Hindi substitutes are difficult and many of them have their origin in Sanskrit. To pronounce Sanskrit substitutes a man takes more time, hence English words continue to be popularly used.

BOOK REVIEWS

KALPNA SAHNI. ed., *A Black Rainbow Over My Homeland*.
Afro-Asian Writers' Association, New Delhi.

This sleek volume of life-sketches and writings of "legendary writers," was distributed at Afro Asian writers' meet at New Delhi. It is a commemorative volume on the "three stalwarts of the Afro-Asian writers movement" viz. Faiz Ahmad Faiz, Mouin Besseiso and Alex la Guma. The name of Faiz is not new to the Indian people but those of Mouin and Alex certainly are to most of us. Therefore, the brief note by Bhism Sahni on these three writers becomes indispensable. Of the three write-ups on the life sketches one on Faiz has been written by his wife Alys Faiz, the one on Mouin by Martin Walker and the last one on Alex by his spouse Blanche la Guma. Alys Faiz and Blanche la Guma have written them especially for this volume while Martina Walker's is an extract from his detailed 'Introduction to *Poems on the Glass of Windows* by Mouin Beseisso (I C D P, Middle East Publications, 1977). Since, twenty nine pages have been devoted to these life-sketches, they become very important—almost the counterparts of Dr. Johnson's life-sketches of the poets. However, the sketches by Martin and Blanche only may be called truly "disinterested". The one by Alys appears to be more or less the sketch of her own life than that of Faiz Ahmad as she seems to have all praises for herself. She will have to

learn from Blanche to keep herself out of focus, rather in background to focus on her husband's struggle for the "great cause". However, all these sketches show that these writers were poets and story tellers not only since birth but also the circumstances around them, their fighting spirit, their dauntless courage and their not making compromises with their ideals made them writers to the core. As a result of this, even their writings became replete with the theme of struggle harbingering on optimism. However, these introductions give a better insight into the works through their life-sketches. Since they come from authentic hands they become all the more important. These three poets, revolutionaries in their own right, led a life almost in exile. Faiz, throughout his life had to wander like a gypsy. Alex's writings were banned in his native country, South Africa. Mouin was harrassed not only by Israeli authorities but also by Arab world people because he was born in occupied Palestine. While Alex breathed his last in far-off Cuba, Mouin was found dead in a London Hotel.

Faiz's eight poems have been given a place in this volume. To felicitate Indian Urdu readers, they have been given in original Urdu also side by side. The poems of Faiz do not need any introduction or critical commentary. I would like to quote Firaq Gorakhpuri who once said about Faiz, that it was a great thing to have been born in an age in which Faiz lived. Faiz's present poems are a befitting reply to those who repeatedly tell his literature to be propaganda. His poems reveal the calm and quiet poet's revolutamary feelings, his struggle and his optimism. Even a concocted case (the famous Rawalpindi case) could not break his enthusiasm though the poet was kept in solitary confinement for a year without even pen and paper, The following four lines bear out his undaunted courage and his ever fighting spirit:

If ink and pen are snatched from me, shall I
Who have dipped my finger in my heart's blood complain
Or if they seal my tongue, when I have made
A mouth of every round link of my chain?

(p. 22)

The poet's fighting spirit is hidden in his considering Death to be the "first kiss-/ spontaneous, burning nectar" (p. 20).

However, the sweetness of Urdu diction and rhythm has been marred by the English translation. The original urdu couplet, the translation of which has been cited above, may be cited as an example:

Mataei lohe-kalam chahin gai to kya gam ki
dubo lin hain khoone dil mein unglian meine
Zuban pe muhar lagi to kya ki rakh de hei
hereik hek-e-zanzeer mein zuban meine

Mouin's seven poems have been selected for this volume. His first poem 'Third World' is about the lot of Palestinians who have been discriminated against and have been maltreated. That is why the poet summons the support of all human races:

Be with us now.....

For we shall give you the dignity of Man

The birth-certificate of Man

And the name of Man.

(p. 55)

Mouin has a definite message and purpose in writing his poetry—the message being "RESIST" (p. 56) and the purpose being to give moral support to the fighters: "For when the poem cannot do one thing/To save the head of a revolutionary/who is dying between the claws of torture/what is there then left for a poet/ To justify his life" (p. 58). Mouin's 'Identity Card 1968' reveals that he was feeling hopeless and felt betrayed even by God, though apparently He helped him. However a conversion from faithlessness to faithfulness may be a very important aspect of Mouin's poetry. His last and the longest poem gives a beautiful stance of this theme. If Mouin gives the following description of saints and God in 'Identity Card 1968',

A harlot helped me to hide

But I was betrayed by a saint

Nevertheless God was with me

He gave evidence in a police station

In my support

The file is opend

What is your name

How old....

What is your address

Your profession

His profession was God

They took his fingerprints

And took his picture

He was with me

But behind me He was also the informer.

(p 59)

towards the end of the poem 'The Desert: The Diary of Beirut Under Siege, 1982' (the longest poem in 35 stanzas of varying length from two lines to eighteen lines spread over 14 pages), he realizes the potent power of prayers and therefore hides himself "in a cave and close the doors with prayers" (p. 80), and realizes that "Lord....never sleeps" (p. 81)

The writing period of 'Desert...' is spread over from June 4, 1982 to January 1, 1983. There seems to be no uniting strain in the stanzas of the poem but the poet's concern for the Palestinian liberation fighters. There are two other poems: 'Beirut Left Behind—1975' is about the poet's feelings of evacuating Beirut and 'The Gazelle of Sinnine' is an elegy for "Abu Khed—George Assal".

The writer of the fame of 'A Walk in the Night' (about which Nobel Laureate Nigerian playwright Wole Soyinka said that la Guma "had achieved in 90 pages what African Writers had been trying to achieve in many years") is being represented by his short-story 'Blankets'. The protagonist of this short-story Choker is a flat character. He has a wish to "sleep in a bed in some posh hotel, on freshly-laundered bedding" (p. 99). This is a reflection of his bourgeois mentality because he does not put in any efforts to achieve it. Rather, he develops illicit relations with a married but abandoned woman. He hates humanity as is clear from his hating of the child. Such a man is hated in the society whether of pre-war or post-war period and so is Choker. He is a stout fellow and everybody is afraid of him because of his "reputation". Since he is a man of sick mentality he has to reach a hospital where he gets a sheet which is "white as cocaine, and the blanket (which is) thick and new and warm" (p. 99). Alex la Guma also throws light on anti-feminist stance of the society. Though the husband abandons his wife yet he is

jealous of the man who visits his wife. This shows the superficial and hollow relations of man and woman, though the woman is not without compassion and pity as is clear from her cautioning Choker about the probable danger. Were there some more stories by the writer in the collection, the reader could appreciate Alex better. However, this story from the point of view of seven elements of a short story too is perfect.

—Susheel Kumar Sharma

M. S. KUSHWAHA. ed., *Indian Poetics and Western Thought*, Lucknow, 1988.

The book is a collection of sixteen articles by such scholars of eminence as K. R. Srinivasa Iyengar, P. S. Sastri, V. Y. Kantak, V. K. Gokak, Sisir Kumar Ghose and S. C. Sen Gupta. In every article the East and the West meet in one form or the other. Efforts have been made to establish that the modern Western literary thinkers are doing in the field of literary criticism what their Indian counterparts had already done in the Ancient and the Mediaeval periods. The contributors have tried to set out that a number of Indian critical theories covered under the head of *rasa*, *dhwani*, *riti*, *vakrokti*, *alankar*, and *auchitya* have found expression, consciously or unconsciously, in the Western Literary theories.

In his article 'Indian Poetics and Western Aesthetics' Professor K. R. Srinivasa Ayengar asserts that two critical theories of the West namely those of mimesis and katharsis can be understood better if they are studied in the light of the Indian critical theories of *Rasa* and *Dhwani*. He also convincingly shows that the concept of sublime given by the Greek critic Longinus has its earlier echoes in Appaya Dikshita's concept of *Uttamottama Kavya*. Ayengar rightly suggests that to explore the inner contents of poetry the *dhwani* theory would be rewarding and to understand katharsis one should go to Bhatta Tauta, the teacher of Abhinavagupta, the eminent interpreter of *rasa*.

In the article 'Indian Poetics and Western Literary Criticism A Comparative Study', K. Ayyappa Panikar points out three types of relationships between Indian poetics and Western literary criticism, namely similarities, differences and divergences. Among the nine similarities he includes the relationship established

between aesthetics and other forms of knowledge like metaphysics and ethics, the concept that the poet is a seer, and the idea of aesthetic depersonalization. Among the differences he includes the Indian concepts of *rasa*, *bhava*, *dhwani*, and *vakrokti* and the Western concept of Parnassien formalism. Among the irreconcilable divergences he refers to the Western realism, the rise of tragedy from the view that every individual is a self-contained entity and so death is a finality. He is right in his assertion that India has no tradition of writing tragedies as for Indians death is only a passage to another form of existence. Paniker has suggested a large number of ideas very precisely.

In the article 'Indian Poetics and Modern Hermeneutics' V. N. Dhavale argues that the questions with which the modern hermeneuticians are struggling have been discussed in detail by the ancient and medieval Indian thinkers like Anandvardhana, Bhartrhari, Makulabhatta and Mahimabhatta. He admits that Russell, Wittgenstein, the Vienna Circle, Austin and Chomsky have dealt with the philosophy of language so deeply that their views cannot be ignored.

In his article 'Indian Poetics and New Criticism', P. S. Sastri endeavours to establish relationship between the approach of the New Critics like Ransom Tate, R. P. Warren and C. Brooks, who seek an analytic account of the language of a work of art, with that of the ancient and the Medieval Indian critics, like Bhamah, Dandin, Bhatta Nayak, Abhinavagupta, Kuntaka and Rudrat. He asserts that Anandavardhana's way of looking at poetry is more comprehensive than that of a practitioner of the principles of New Criticism, like Ransom and Tate.

Y. V. Kantak his article 'Bharat and the Western Concept of Drama' studies differences between the Western and the Eastern concepts of Drama. According to him, the Western drama is basically mimetic, imitating men in action, while the Eastern drama is essentially synthetic in which a number of things like dance and music go together because it aims at arousing *rasa*. Kantak rightly asserts that in his book *Natyashastra* Bharat has analysed the dramas which were written for the people of sophisticated taste rather than those written for common men.

In his article "*Rasa-Dhwani* and Present-day Literary Theory and Criticism" Krishna Rayan tries to establish that some of the principal tenets of *Rasa-Dhwani* theory are not significantly

different from the assumptions and conclusions of contemporary Euro-American literary theories. However he makes a useful and bold suggestion that in order to have operative relevance to-day the *Rasa-Dhvani* theory needs revision and reinterpretation in the light of the modern broad movements in the field of literature. Rayan convincingly asserts that the *Rasa-Dhvani* theory needs be equipped with the notion of image, and be modified in view of the fact that the unconscious mind plays an important role not only in the act of creation but also in that of appreciation. Rayan convincingly illustrates that the enlarged *Rasa-Dhvani* theory can be more effectively used for literary criticism in the modern age.

In the article "Rasa as a General Theory of Poetry" V. K. Chari asserts that the Indian poetics is an extension of Indian logic and Indian theories of meaning and that it is based on logic and psychology. *Rasa*, according to Chari means "the art-emotion or the distinct emotional flavour or mood the poem communicates". He explains Bharata's theory regarding the durable emotions aroused by literary compositions. He interestingly observes that Bharata's theory of emotional unity has its close parallel in the 18th Century Scottish critic Kames who makes a distinction between concordant emotions and discordant emotions. Chari adds that the theory of emotional unity also resembles the Western view that a work of art should have unity of effect. He also answers some of the objections raised against the *rasa* theory.

A. C. Sukla in his article 'T. S. Eliot and the Theory of *Rasa*' argues that even though there is similarity between the postulate of *Rasa* theory and T. S. Eliot's theory of objective correlative, the two are not one. The postulate of the *rasa* theory, according to him, is the transformation of a personal emotion into generalized emotion. And according to T. S. Eliot's theory of 'objective correlative' an emotion is expressed in art by finding "a set of objects, a situation, a chain of events which shall be the formula of that particular emotion" as the external facts in a work of art terminate in sensory experience with the result that the emotion is evoked. Sukla argues that "a chain of events is not akin to the Indian idea of *annubhava* and *vyabhicharibhava*. He also asserts that Abhinavagupta's analysis of the problem is far more subtle and precise than Eliot's. Sukla also refutes T. S.

Book Reviews

Eliot's view that Shakespeare's drama *Hamlet* is an artistic failure, and he has done so with the help of Abhinavagupta's enunciation of the *rasa* theory.

V. K. Gokak in "The Concept of *Riti Guna* and the Idea of Style" maintains that 'style' in English is synonymous of *riti* in Sanskrit. He asserts that style represents a fusion of elements selected from among the possibilities such as language, rhythm, thought, imagery, mood, attitude, and vision. In this article Gokak gives in detail the features of various *ritis* and *gunas* and also explains which *gunas* are associated with which *riti*. He summarises what Acharya Vaman and other Sanskrit aestheticians have said about *ojas madhurya* and *prasad* and *ritis* like *vedarbhi*, *gaudi* and *panchali*. Gokak claims that by a proper study of *riti* and *guna* one can predict in a fairly accurate manner the affinity between the type of the poet's vision and the attitude that it is likely to attract to itself, "the affinity between the Moods that are likely to colour the attitudes, the affinity that will obtain between any immediate two in this hierarchy of constituents and finally, the affinity between all of them and the kind of language which absorbs them into itself." He illustrates his thesis by examining Sri Aurobindo's poem 'Rose of God.'

R. S. Pathak in his article 'Vakrokti and Language of Poetry' first gives the views of the Indian theorists such as Bhamaha, Dandin, Anandvardhan, Kuntaka and Bhoj on Vakrokti and, then, gives the views of the European aestheticians from Longinus down to the New Critics and rightly maintains that these European poetics too have accepted in one or the other way the fact the language of poetry is oblique.

In his article 'Vakrokti and Modes of Poetic Deviation' V. Venkata Subbaiah has studied the Indian concept of Vakrokti in terms of the 20th Century Western stylistic concept of linguistic deviation. Venkata Subbaiah has rightly pointed out that Kuntaka's approach was different from those of Bhamaha and Dandin on the ground that the latter regarded *Vakrokti* as a poetic embellishment while Kuntaka regarded it as "the life of poetry." Venkat Subbaiah regards *Vakrokti* and deviation as synonyms. He has also tried to show that much is common between the detailed discussions of these two concepts in the east and the west.

In his article 'The Concept of *Alamkara* and the Theory of Metaphor Kamil' Kapoor critically examines the Indian poetic view that embellishment is the soul or literature of the literary language is referentially figurative. He argues that the problem of defining and identifying literariness is a part of the larger investigation into the use of forms of language by men. He asserts that on the question as to how figurative language is to be interpreted there are interesting parallelisms between the Indian and the Western poetics. He stands for the use Indian poetics in the study of Western literature. He maintains that a conjunction of contemporary western theories and the Indian poetics is likely to bear rich fruits.

In the article '*Sadharnikarana* and Some Western Aesthetic Theories' G.B. Mohan Thampi deals with the concept of *Sadharnikarana*, propounded by the Indian theorist Bhatta Nayaka and brilliantly explained by Abhinavagupta. He traces it in the Western poetics and finds its echoes in Wellek and Warren who aver that the framework of a piece of art "takes the statement of the work out of the work of reality." The other Western doctrines parallel to it, according to him, are Kant's theory of 'disinterested satisfaction', Bullough's theory of "Psychical Distance", T.S. Eliot's theory of impersonality and I.A. Richards' theory of Synaesthesia. He also finds similarity between Abhinavagupta's concepts of *tanmayibhavana* (identification), and *nimagnata* (immersion) embodying the concept of 'empathy' given by Theodore Lipps and Vernon Lipps.

M.S. Kushwaha in his article '*Auchitva* or the Concept of Propriety' maintains that the concept of propriety is "perhaps the only critical concept which is common to both Indian and Western poetics." He observes that in the West the concept of propriety has been interpreted in two divergent ways: first adherence to convention and secondly as the imitation of nature, both of which having done more harm than good. The Indian aestheticians, on the other hand, have cogitated upon propriety on an aesthetic or literary plane unregardful of social, ethical or other extraneous considerations.

In the article 'Indian Poetics and Western Literature', Sisir Kumar Ghose finds it necessary to link together the Indian aesthetic theories and the Western critical theories. He asserts that Sri Aurobindo has done so in his book *The Future of Poetry*.

Ghose calls Aurobindo a competent and colossal bridge-builder between the East and the West.

In the article '*Hamlet in the Light of Indian Poetics*' S.C. Sen Gupta studies Shakespeare's play *Hamlet* in the light of the *Rasa-Dhwani* theory. Sen Gupta asserts that revenge is only an ostensible theme of the play and its real subject is a revulsion caused by mother's unchastity. He maintains that the predominant emotion in the play is Aversion (*jugupsa*) strengthened and enriched by other mental states. He adds that the total effect of the play is "not merely revolting...but tragic—a concept for which there is nothing corresponding in Indian poetics." He illustrates his assertion by giving a running survey of the play but finally comes to conclusion that "through the interaction of Plot and Character it shows both the grandeur and the futility of human thought, feeling and endeavour"—a conclusion not based on Indian poetics.

The book is a significant contribution and will surely help evolve a school of criticism based on the two traditions—the Indian and the Western. It deserves a careful perusal and the suggestions given in the articles can be useful guidelines to both teachers and scholars of literature in India as well as in the West.

The reader should, however, be willing to take a liberal view of the fact that the book has some printing mistakes: for example, the word 'believes' has been misprinted as 'believes' in the last line of page 175, the word 'the' has been doubled in the third line of page 170, and the word *Othello* has become *Othelio* in the 11th line from the bottom on page 8. However, the number of such errors is very limited.

—Brahma Dutt Sharma

DISSERTATION ABSTRACTS

SHALINI PRIMROSE DAS. *Treatment of Evil in the Poetry of Samael Taylor Coleridge*, M. Phil. Dissertation, Meerut University.

"Good is what ought to be, Evil is what not ought to be." In other words, 'good' is that which is desirable, and 'evil' 'undesirable.' Generally we are confronted with two types of 'good' and 'evil.' There is 'good' which comes to us and 'good' which starts from us. There is 'evil' which befalls us and evil which we suffer and endure; on the other hand, there is 'evil' which we do.

Evil is the necessary condition, the correlation, without which good is not conceivable. No evil, no good. This gives rise to different views. Evil is merely negative or private conception, meaning only the absence of good. Evil is the first condition of knowinig or doing good. Evil is not merely goodless but 'anti-good', if we may use the term. A man may fail to exhibit a virtue without being guilty of the contrary, i.e. vice.

There are various kinds of evil, such as Metaphysical evil, Physical evil, and Moral evil. One or the other kind of evil can be found in Coleridge's poems, particularly in *The Rime of the Ancient Mariner* and *Christabel*.

The Rime of the Ancient Mariner is a poem based on a moral theme; but, at the same time, it is a tale of crime and punishment. Its theme involves remorse, suffering, relief, forgiveness, grief and joy. Here is a wide range of human emotions, and the

emotional significance makes the poem vivid and alive. In the beginning of the poem an evil takes place. The Mariner shoots the bird Albatross. The shooting of a bird may seem a matter of little importance, but Coleridge makes it significant in two ways. First, he does not say why has the ancient mariner killed the innocent bird, Albatross? Secondly, the crime or evil is against Nature, tradition, God, and the sanctified relations between host and guest. In a way, he has mocked the convention and shot the bird. It is a good bird hailed in God's name. Also, it has been spoken of as the mariner's guest. By killing this bird the Mariner did what was taken to be a terrible crime—treachery to a guest—in the primitive world.

"The Ancient Mariner", observes Emerson Buchanan, "is the symbol of Monstrous evil and inexcusable fault." By disturbing the existing order he offers an opportunity for criticism. He becomes a self-appointed outcast. Shooting is an anti-social act, therefore, the killer deserves no pity or favouring attitude. Coleridge's view of evil is out and out Christian.

Christabel is a poem which is also full of the element of evil. Also, it seems to have some purpose of moral teaching. The poem represents the eternal conflict of good and evil. Christabel represents goodness, charity, purity and innocence. Gereldine stands for wickedness, evil and sin. She is a snake-like creature or a demon who appears to Christabel in the form of an exceedingly beautiful and richly dressed lady. Gereldine's intention is to work harm upon sweet Christabel. Ultimately, the evil effect of Gereldine is proved ineffective.

Coleridge's idea was to show that the domination of the power of evil over a pure human being is short-lived. He reveals how ultimately Christabel achieves victory over the evil Gereldine. Coleridge emphasizes that evil can never be victorious over good; as Gereldine, an evil force, has to meet defeat at the hands of Christabel's mother, who symbolizes grace.

In a nutshell, Coleridge, in both of his above-mentioned poems, glorifies good and condemns evil. His concept of evil is thoroughly Christian. How so much powerful the evil may be, but victory is sure to favour the good.

SHASWATI BASU. *The Treatment of Crime and Criminals in Browning's 'The Ring and the Book'*, M. Phil. Dissertation, Meerut University.

Browning's interest in the study of evil led him to the study of crime and especially of the criminals. However heinous and gory the crime, however evil and cruel the criminal, yet Browning never failed to give each character a point of view. They all speak through an inner conviction that gives a new light to the act presented. *The Ring and the Book*, the apex of his creative ability, is the culmination of his interest in the unusual. This sordid tale encompasses characters both good and evil, but none without any view-point of his own.

The Ring and the Book is based on the story of a Roman murder case. Count Guido Franceschini, a fifty year old impoverished nobleman of Arezzo, marries Pompilia Comparini, a thirteen year old girl of an obscure family, who possessed some slight wealth. He marries her for her money of which he loses all hopes when he comes to know of her real identity as revealed by Violante Comparini, her supposed mother. She confesses that Pompilia is not her real daughter; actually she is a child born of a strumpet. Having been acquainted with this harsh reality Guido makes up his mind to get rid of his base-born wife. She is harassed and humiliated time and again. Finally, she evokes the pity of a certain Canon, Caponsacchi, to carry her off from her husband's house to her old home. Guido pursues and gets them arrested. Pompilia is tried for adultery and is sent to a convent, Caponsacchi is banished for three years. Pompilia, being pregnant, is moved from the convent to her old home, where she gives birth to a son. One night she, alongwith her so-called parents, is murdered by her husband assisted by four ruffians. The murderers are arrested, tried and found guilty. But Guido, as a priest in minor orders, claims right of appeal to the Pope, who declares Pompilia innocent and orders for the execution of Guido.

The Ring and the Book is actually a record of the different kinds of crimes and criminals. The first of such criminals is Pompilia's real mother, a prostitute, who has followed an immoral way of living and livelihood. Whatever be her cause of entering into such a profession, she has gone against the tents

of Christianity. She has sold her daughter for money; it is her chief crime. More immoral than Pompilia's mother is her father, who, keeping his identity hidden, shares the bed of the prostitute. She, being a professedly fallen woman, is less guilty than her so-called husband who has a false outside. If there were no men like him to commit such "careless crime", women like Pompilia's mother would never become prostitutes. Browning regards the four helpers of Guido more guilty and greater criminals than Guido himself, because they help him in putting Pompilia to death, not for any personal reasons, but only for payment, while Guido, being her husband, has at least some cause.

No less mindless and no less criminal are the speakers in the crowd who speak at random without any concrete evidence. They all speak with complete authority on things they know nothing about and which certainly do not concern them in the least. The question of life and death, to some of them, is a matter of light-hearted gambling—a chance to earn some easy money. The justice of the matter is a moot point and they doubt the intelligence of the Pope just because his judgment has caused them a loss of money. Such criminals do wrongs, but go unnoticed.

For the murder of Pompilia it is not only Guido, her husband, who is solely responsible, but they are also equally guilty who, in one way or the other, have been of any help in uniting Guido and Pompilia as husband and wife. It is Pompilia's putative parents, who, by refusing Guido his dowry, prepare the ground for her murder. It is also no less a crime that Pompilia, a girl of thirteen, is married to Guido, an old man of fifty.

In a word, *The Ring and the Book* abounds in Browning's approaches to crime and criminals. To him only those, who are actively busy in the commission of crime, are not criminals, but those also who are of any help to the main criminals. Those, who are hired murderers are greater criminals than those who have some personal grudge or reason for their heinous act. Besides Browning's view of the wrong and wrong-doers, the most remarkable thing is the epic structure of the poem, although action of it not so. The action is actually over with the completion of the first book. The succeeding eleven books are nothing, but a series of psychological studies.

MANJU GAUTAM. *Concept of God in Tennyson's Poetry*,
M. Phil. Dissertation, Meerut University.

Tennyson's concept of God was the outcome of various influences on his mind and heart. His mother, Elizabeth Nee Fytche was the daughter of a Clergyman; and therefore, she was simple, devout and enthusiastic. The first influence on Tennyson's mind was probably that of his mother's religious outlook. The other influences that contributed greatly to shape his concept of God were from his study of the religious and other books like the *Bible*, the *Koran*, Boyd's translation of Dante's *Inferno*, Galland's *Arabian Nights*, Robertson's *History of India*, Jacob Bryant's *Analysis of Ancient Mythology*, etc. However, his family-circumstances, social changes and scientific researches and developments also influenced his attitude towards God.

In Tennyson's poetry God has been talked of as some guiding and controlling force, absolutely necessary for man. If he does not exist, we, then must create Him. According to Tennyson, God is "necessary for the satisfaction of the demands of the human race." The loving Deity is never contemplatively experienced, but He must exist if there is immortality, and the immortality must be true if life on this earth is to have any moral significance. A study of Tennyson's poems, particularly *In Memoriam* exhibits that he himself was not constant about his concept of God; but it does not lack in the hints helping us to form an idea of his attitude towards Him.

In Memoriam, a long lament for Hallam, Tennyson's nearest friend, seems to be a pilgrimage of the poet's beliefs and faiths. One hundred and thirty one sections of the poem present different moods and ideas, though the prevailing theme is the same—doubt and faith about God. He thinks of God as the embodiment of love; but at the same time he doubts "if God really is love." If it is so, why He has separated him from his friend and love, Hallam.

God for him has been a matter of mystery for long. His God is "nameless" for 'The Ancient Sage', and in the early *The How and the Why*, with an almost inarticulateness, he cries, "I feel there is something, but how and what? I know there is somewhat but what and why?" All is behind the veil. God to him seems what soul is to Macaulay "something beyond idea." Is it right

to believe in such a God—that is Tennyson's early idea about God. As he misses Hallam, he cannot understand how to believe in a God who does not care for his cares. His love has been rewarded with the dead body of his friend. However, he consoles himself by thinking that God has constituted some laws of his own, and no one can imagine to go beyond them. He, ultimately succumbs to the will of God and gets relieved of all the sorrows.

Tennyson believes that man can know God only through faith, not through knowledge. His whole concept of God is based on the distinction between faith and knowledge. Faith wins where knowledge loses. Whereas knowledge is confined to what can be known through the senses, faith surpasses all the senses and sensory world. Like Carlyle, Tennyson's Ancient Sage does not believe that God can be understood through knowledge. God is knowable to the 'reason' or 'understanding' of man, but is nevertheless apprehensible through 'faith.'

In a word, *In Memoriam*, as T.S. Eliot observes, can justly be called a religious poem. This is a poem about God, death and renewal of life; the rhythms of the seasons, man's relationship with the physical universe; the prospect of life beyond the grave; and about the possibility of communication with the dead. All this is the stuff of religion as well as elegy. When the poet is talking of 'our little systems', 'the little lives of men,' 'the man I held as half-divine', the daily burden for the back, overtones of religious language add a proper sense of ritual and thoughtful dignity. Tennyson presents Hallam as one who has the attributes of Christ.

—Nand Kumar

J. K. Mishra

MAITHILI LITERATURE IN RELATION TO JOHN DONNE AND T. S. ELIOT

Maithili literature made its first appearance as early as eighth century and its full-fledged form was in existence by about 1325 A. D. Jyotirishwar Thakur who wrote a farce (*The Assembly of Knaves*) and a prose work of high order (*The Ocean of Rubrics*) flourished in the 14th century. He was followed by the illustrious Vidyapati Thakur who was born around 1352 and died in 1448, wrote a drama of excellent technical skill called *The Victory of Goraknath*, a couple of prose romances (*The Creeper of Fame* and *The Banner of Fame*) and a thousand lyrics which have made him immortal. In the seventeenth and eighteenth centuries Maithili literature gave a fillip to the history of the Indian drama after the decline of the Sanskrit drama—the glorious traditions of the Kirtaniya drama were laid in Nepalese and Maithil courts with extensions on the outskirts of Assam. Of course, modern literature came into existence in the late nineteenth century with such stalwarts as Chanda Jha (1840-1907), Harkhanath Jha (1845-1899) and Harimohan Jha (1909-1984). The greatest strides have been taken, however, with the advent of Sri Yatri, the late Raj Kamal, the late Manipadma, Sri Suman, the late Ram Krishna Jha Kisun and a host of others who have enriched Maithili literature in all fields. The Sahitya Akademi which is the most prestigious

national academy of letters in our country has accorded recognition to the long tradition and continued history of Maithili literature whereby since 1965 nearly every year one after another several eminent literary works in Maithili have been adjudged fit for national awards.

So Maithili literature is not to be looked upon as one of the emerging literatures deserving to be patronised but should be considered as one of the developed samples on the Indian literary scene.

One of the first ideas that have struck me in reading the works of Maithili literature is that its course has been remarkably similar to other literatures of the world: poetry (particularly in the lyrical form) grew up earliest, folk forms preceded the standard written forms; and though a prose work of magnitude made its appearance quite early, modern prose literature has developed consequent upon the use of printing and the vogue of literary magazines and journals in the twentieth century. I have been wondering how all literatures show a similar pattern of growth and development.

I desire to concentrate on two important aspects only of this experience of mine: the discussion and placing of the poems of John Donne and Vidyapati Thakur among the early masters, and those of the varied works of T. S. Eliot and Raj Kamal and Sri Yatri among the modern savants.

Vidyapati was till recently considered a highly "metaphysical" poet. The great Oriental Scholar Sir George Abraham Grierson who in a way "discovered" Maithili literature in the nineteenth century summed up his estimate of Vidyapati's poems thus :

To understand the allegory, it may be taken as a general rule that Radha (in the poems of Vidyapati) represents the soul, the messenger or duti the evangelist or mediator, and Krishna of course the deity....The glowing stanzas of Vidyapati are read by the devout Hindu with as little of the baser part of human sensuousness as the Song of Solomon is by the Christian priest.

Today, however, we have understood Vidyapati's poems as no more representing these metaphysical heights but truly and

Maithili Literature in Relation to John Donne and T. S. Eliot 3

soundly as he should have been judged in the tradition of Indian love poetry. W. G. Archer concludes:

Perhaps more than at any other time, his poems can now be appreciated. In the twentieth century, western understanding of sexual love has been extended by the poems of T. S. Eliot and the novels of Ernest Hemingway, D. H. Lawrence, Graham Greene and Lawrence Durrell. To those aware of modern literature, it may come as something of a shock that living long before Shakespeare, in the Middle Ages, an Indian poet also should have shown so deep an understanding of modern love.

You will recall how similarly John Donne was misunderstood for long. He was described as a "metaphysical" poet by Dr. Johnson and by several eminent critics down to T. S. Eliot and Herbert Read. They were, however, all wrong in trying to find out the secret of his metaphysical strain. Sir Herbert Grierson made a categorical statement that John Donne was not a metaphysical poet in the way in which Lucretius and Dante are metaphysical—i.e. where "poetry is inspired by a philosophical conception of the universe and the role assigned to the human spirit in the great drama of existence". Modern critics go beyond this and have found out that the distinguishing mark of Donne's poetry of love has nothing metaphysical about it. The love poetry of John Donne as explained by Leishman is an acutely modern and frank human document where all kinds of sexual love find a direct and dramatic expression.

Of course, both Vidyapati and Donne wrote religious poetry as well—it is not that they only wrote about sexual love. Vidyapati's lyrics of devotion to Hara-Gauri which are called "Maheshwaris" and "Nacharis" are perhaps the most satisfying and in many ways the best part of his Maithili works. So also John Donne's divine poems are by no means inferior to anything else that he wrote.

There is no denying the existence of a whole tradition of Greek and Latin love poetry behind Donne's love lyrics wherein indeed one may find, as Leishman points out, some of his love lyrics which are praised as being autobiographical are actually translations of Ovid and other masters. Similarly, there is a

whole gamut of Sanskrit love poetry which is reflected in Vidyapati's love lyrics—oftentimes as the late Mahanabopadhyaya Har Prasad Sastri explained—the lines are translations and adaptation of lines, ideas and images from amorous works like *Amarushatak*, *Gathasaptashati* and Jeyadeva's *Gitagovinda*. So, a whole tradition is summed up in Vidyapati's lyrics as another—the Western one—is in the love lyrics of John Donne.

Finally, I must confess that like the twentieth century craze for Donne as a poet (primarily based on his "modern" love poems), the fame of Vidyapati today largely depends on his "modern" love poems. Not that there are no other factors like the intricate and almost perfect handling of metrical experiments, the felicity of phrase, and the elegance of diction, the presence of a straight-forward, conversational, and dramatic idiom and a direct, sensuous, and acutely personal style despite sophisticated figures of speech (which were often taken as the hall-mark of learned style of conceits in the case of John Donne): these and other similarities abound in their poetical works. I do not deny that there are some points of difference also, but then, the general character of John Donne the Dean of St. Paul's and the Rajapandit Vidyapati who was constantly engaged in writing and expounding the laws of religion in works like *The Essence of Shiva*, *Garlands of Words for Ganga* and *The River of Devotion to Durga* are wonderfully similar. Rightly W. G. Archer could conclude his book on *Love Songs of Vidyapati* :

How far these later songs compare with the earlier as poetry it is difficult to decide, but it would be tempting to see Vidyapati as an Indian Donne, expressing in his late religious verse the same ardent rapture which earlier had found expression in the poetry of love (p. 37).

I can only attest the sincerity of both in their ardent expression of repentance (from Jack Donne to Dr. John Donne the Dean in the one case and from a common man's Vidyapati to the Vidyapati of "O Madhav : the end of my labours is disenchantments" (माधव मोर परिणाम निराशा) to that of "Youth has fled and I do not know where it has led me to" (वयस कतए बहि गेला).

Another point where I ask you to ponder upon with me is the modern poetry in Maithili. It is needless to stress the impor-

tant role of T. S. Eliot in modern English literature. I am not considering here his position as a critic but his own poetic production and its influence. It is particularly his early poetry such as *The Love Song of J. Alfred Prufrock*, *Gerontion*, or *The Waste Land* which I am referring to, whereby Eliot made free verse popular, hit upon a new experiment in style, and made frank and uninhibited discussion of life and its problems as subject matters in poetry common. Were it not for his experimental and modern way of writing, it is quite conceivable, many of these features would not have come to stay in modern poetry.

After all, the burden of making us conscious of modern frustration, absence of faith, and a feeling of dissatisfaction with life are eminently attributed to his greatest poem *The Waste Land*.

Similarly in Maithili poetry today the sense of loss of Maithili identity, the sense of frustration and dissatisfaction with modern condition of life were brought in by Yatri, the leader of "modern" Maithili poets. His collection of poems called 'पत्रहीन नग्न वारु' (*The Leafless Naked Tree*) seems obviously to have been inspired by T. S. Eliot's *The Waste Land*. There is, however, in him none of Eliot's allusiveness or even his utter incomprehensibility. Modern Maithili poetry is difficult poetry in the case of several other modernists but not in Yatri. The first modernist poems of Yatri which found a place in his earlier volume *Chitra* did not show any sign of Eliot's bewilderment but in later years he did write poems which appeared to readers like the greatest living Maithili scholar Dr. Subhadra Jha as "non-sense".

But often it is merely a sense of distance—a kind of unconventionality that annoys the common reader. Broken images, private symbolism, absence of regular rhymes and rhythms, complexity in thought and experience, disillusionment, anxiety-ridden lines, all sorts of innovations: these mark the new poets. There is frequently a voice of revolt, or at any rate, one of shedding old world values and an ironical, frequently a satirical attitude.

All this I attribute to the influence of T. S. Eliot's verse on Maithili poetry. There is perhaps in this matter a greater influence on modern Maithili literature than merely on the poetry of Yatri but on other poets they are not easy to identify. There

are poets like the late Raja Kamal, the late "Kisun", Jivakanta and the late Raghavacharya in a greater degree.

The change has, however, come to stay like the changes wrought by T. S. Eliot in English poetry. Maithili poetry is today hard hit by a wave of dissatisfaction, a sense of frustration, a need of bringing about revolutionary freshness, and above all, a desire to find new symbols, new techniques of writing. It is not that tradition has disappeared from Maithili poetry but it has undergone a seachange. Much of this change is consequent upon the fact of urbanization in our society. But even then the old world tradition of values, for example, in the poetry of "Suman": it is his idiom, his inspiration, his source of poetic fire. Still, even his poetry has changed considerably from the poetry of the older generations—in the frequent use of free verse and in the use of new images and in the very fact of the urbanization of modern life.

Let me conclude that like all modern Indian literatures, Maithili literature also is witnessing a vast change. But despite changes, landmarks continue to be men of remarkable genius—like Yatri, the late Raja Kamal and Jivakanta who will be remembered as great and original modern trend setters. They were influenced by modern trends no doubt, but they did not altogether abandon the true tradition of Maithili poetry—abandoning the tradition altogether would be like giving up the literary heritage of Maithili literature. Such is also the conclusion which one must draw in the final analysis about the modernity and newness in T. S. Eliot's poetry. Indeed, that is why he himself placed such an emphasis on the presence of tradition in a new poet's work. As an illustration of my remarks I quote below a few lines of Yatri (though a complete idea of the fact can hardly be conveyed through translation):

BLIND LIFE

Blind Life

Gropes with the Staff of Desire and Hope
 Paths, by-paths, and stretches of land,
Khut, Khut, Khut, Khut,.....

Maithili Literature in Relation to John Donne and T. S. Eliot 7

Blind Life

Awe-struck, non-plussed,
 Standing at
 The cross-roads of the epoch
 Lends attentively its ears of discrimination
 To the riff-raffs.

Blind Life

Placing thy hands on the shoulder of lame Hope
 Where do thou go ?
 If she sings a *Batagamani* song
 Why are thou dumb ?
 Thou also should take up a refrain

Blind Life

With the touch of the soft finger of the Damsel of Peace
 Thou seem to smile !
 The lucky warmth of a partial success
 Has filled every part of thy body
 With pulsating freshness.

The poem seeks to express the bewilderment of modern man through the picturesque imagery of an old man walking with his staff, in the companionship of a lame lady, meeting another lady and being misled to think that he has succeeded in getting Peace and Light.

K. Chellappan

THE SHAKESPEAREAN PATTERNS IN THE PLAYS OF T. S. ELIOT

T. S. Eliot's creative quarrel with some of his great predecessors was one way of his coming to terms with tradition as well as a prelude to the discovery of his own individual talent and Shakespeare was certainly one of them. In spite of his well known and much misunderstood statements like the one on *Hamlet* as artistic culture one cannot miss the pervasive presence of Shakespeare in Eliot's writings. Probably Eliot the creative artist was in greater sympathy with Shakespeare than Eliot, the critic. There are not only the Shakespearean tags and allusions every where, but certain patterns and symbols which are Shakespearean which of course he charged with new significances in addition to his almost Shakespearean faith in the inseparability of poetry and drama. In this paper it is proposed to study a few Shakespearean patterns and symbols in Eliot's plays.

There is not much of Shakespeare in *Murder in the Cathedral* for obvious reasons except possibly the explicit reference to Sonnet 129 in the famous diestre chorus.¹

But from *The Family Reunion* onwards, one cannot ignore the Shakespeare pattern. One might say that *Family Reunion* is almost his *Hamlet*, and as much an artistic failure as *Hamlet*, and possibly for similar reasons too. The theme of horizontal and vertical spreading of guilt is not simply Sophoclean, but it is also Shakespearean, and Harry's identification of himself with his

father and his attitude to Agatha are not different from Hamlet's attitude to his father and uncle, as well as his mother. Of course in Shakespeare we have two fathers—in Eliot, we have two mothers. The notion of original sin more explicit in Eliot, though there is also inheritance of the haunting of the sin of the father. If Hamlet is unable to act as well as love because of his sense of guilt which, takes the form of contemplation or 'conscience', in the case of Harry he is unable to love Mary and when he recollects how Agatha walked through the little door and he ran to meet her in the garden, he accepts his guilt, and the Eumenides are then seen as agents of love. But still he is unable to overcome his sickness. Harry's is a more spiritual sickness than that of Hamlet, but still it is not quite different from Hamlet's, and both are related to incestuous desire as well as inability to love. Neville Coghill's has rightly said: "Harry failed in evil and Agatha in goodness." Hamlet at least reconciles the past and the present finally, and he is reborn after he comes out of Ophelia's grave. Even in aesthetic terms, the Eumenides are like the Ghost in *Hamlet* and again they are also objectifications of a certain process of transformation in Harry himself, and whether there is a total correlation between the two, as well as between her sense of guilt to the facts around him is also debatable. But there is certainly a difference—Eliot's play is not about its hero, whereas *Hamlet* is on Hamlet, in spite of Eliot's own pronouncement. Eliot did not give importance to the guilt of the mother as in *Hamlet*.

The Cocktail Party is more like a Shakespeare comedy or a tragic comedy made more metaphysical. The fundamental chord of the play, like that of a Shakespearean comedy like *Twelfth Night* is love of course, of a different kind. The theme of disguise and mistaken identity which is crucial to comedies of love is the important theme also—Edward and Lavinia as well as Celia seem to be very much like the lovers in a Shakespearean comedy like *Twelfth Night* or *Much Ado About Nothing* though here the comedy is more ontological than situational and the real problem of the elders is their inability to know their own true identity. Celia's love for Edward is only a distortion of her true love and all the lovers seem to pursue someone else while what pursues them is love. There is also the Shakespearean

synthesis of the comic and the tragic, and also an inverted or a more serious version. Of the elders being reunited through the younger generation it is Celia's sacrifice or "marriage with the divine love" that makes that reunion of Edward and Lavinia possible and meaningful. The love of Edward and Lavinia is both comic and tragic, and Celia's martyrdom though tragic is also part of a divine comedy. "Who devised the torment? Love." It is the torment of love that is portrayed both in a Shakespearean comedy and Eliot's play. But here it is of a different kind—and all love is soon as image or even disposition of the archetypal love of God, Agape.

The play resembles *Twelfth Night*, though here we have a more spiritual or theological version of comedy of errors in love. The Duke and Olivia do not know really themselves or love, hence they mistake the persons they love. Malvolio's self-love also finds a place here though the disguise in Shakespeare is more physical than psychological. Finally it is Viola's genuine love that triumphs. The very title *Cocktail Party* is reminiscent of *Twelfth Night* which is linked with festivity and party acquires a ritualistic dimension in Eliot's play.

The Confidential Clerk goes beyond the love of man and woman and uses the love of the parent and child, to support the love between man and woman as in the last plays of Shakespeare but again with a difference. The parent-child relationship is also seen as metaphor for the love between the divine father and the human child. The central figure is Colby who is claimed by two human parents, but whose real father is God. Sir Claude and Lady Elizabeth finally discover their true children through a divine design now symbolised by Mrs. Guzzard the confidential clerk. There is also the farcical love between Colby and Lucasta because they are soon to discover themselves as brother and sister. Eliot here indicates the hidden meaning, namely that Colby's future includes not human marriage but human brotherhood based on 'divine' union with God.

The theme of mistaken identity is enacted at two levels—the level of a social farce, and a metaphysical quest for the discovery of true identity in finance, art, or God. The theme of the foundling child, a recurrent theme in fairy tales is used by Shakespeare also—and in Shakespeare the child is a symbol of

regeneration and it is a symbol of love of God in Eliot and in Greene, though with different connotations. But the parents are deluded not only about the identity of the children, but themselves and their own love. Their possessiveness is seen as a distortion of love and by a kind of divine denouement through Mrs. Guzzard and the Confidential Clerk. The falsity of human love is revealed in the case of Lucasta also, because she discovers Colby to be her brother. One is reminded of similar, though not identical situations in Shakespearean comedy. Colby himself discovers his true identity in the fatherhood of God. In the words of Carol A. Smith :

A new conception of the meaning of Christian marriage has been realised by the couples of both generations, and Sir Claude and Lady Elizabeth can expect to establish the familial ties with their "new" children which they hoped to establish with Colby. Colby himself must follow the higher mission of pursuing sonship of another Father in whose image all human bonds have their meaning.²

Eliot's last play *The Elder Statesman* as we already said is his *Tempest* in more than one sense. It has the serenity and mellow ripeness of the Shakespearean acceptance of life and recognition of love as the most miraculous fact through simple human existence as revealed in his last plays. This farewell to the life of the theatre as well as the theatre of life, is also an affirmation of life and love and becomes the simple miracle of human existence. The focus here as in *The Tempest* is on an elderly person, a possessive father, and the metaphor of masque and theatre is used systematically here also. The elder statesman has to strip himself of his role as a distinguished statesman, retired executive and irreproachable father and husband and accept the truth about his *real nature* not by *evading*, but by *accepting* his real past. The theme of one's own past sins pursuing a person is carefully worked out, and the play begins with the reconciliatory present, with Monica's discovery of love for Charles who of course experiences it as forment and the past of the father is subordinated to this, and unfolded as reenactment as always done in Eliot for which there is the prototype in Shakespeare. Claverton could get liberated from his Eumenides or the

ghosts of his ghostly past which are only aspects of his own self only when he accepts the redeeming love in Monica. Earlier he had sacrificed the world of love to sustain his public roles. Now in the discovery and acceptance of Monica's redeeming love he discovers his true nature :

If a man has one person, just one in his life
To whom he is willing to confess everything
Then he loves that person, and his love will save him.³

This saving power of love, coming from and because Monica is like that of Miranda for him as well as that between Miranda and Ferdinand. In *The Family Reunion* the father's guilt pursued the son; now the daughter's love redeems the father from his past guilt and self. Love is the means to liberation from the tyranny of time and guilt. Eliot's predilection for the last plays of Shakespeare is obvious from the beginning. The theme of life and death, and death by water finds its image in the wreck of *The Tempest* referred to in *The Waste Land* :

I remember those are pearls that were his
Are you alive, or not ? Is there nothing in your head?
.... that Shakespearian Rag

(W. L., pp. 125-28)

'Marina' also uses the image of the daughter as a symbol of lost love becoming from afar :

What is this face, less clear and clearer
The pulse in the arm, less strong and stronger
Given or lent ?

(M., pp. 17-19)

What seas what shores what granite islands, towards
my timbers
And woodthrush calling through the fog
My daughter

(M., pp. 33-35)

Marina, symbol of human love and god's grace is to be more distant than the stars and nearer than the eye. The father-

daughter relationship becomes as much fundamental to Eliot as to Shakespeare and this becomes the metaphor of the divine love human or the human love divine and they become almost inseparable. Colby discovers his true identity in the fatherhood of God; now Monica helps her father to discover his true identity in relation to human love.

The love of Charles and Monica is the basic metaphor for this human love divine, in the shadow of their father as in *The Tempest*. This love requires no communication :

"Though I know very well, that it is you want to say." And Charles has something to say he hasn't said before, "I believe you love me" This juxtaposition of 'thou' and me is love.

The question of domination makes love a torment, but Charles also knows that when she torments him, "I think you are tormenting yourself as well," Monica beautifully responds : "I am. Because I am in love with you." This love has been pursuing her with silent feet down the ages, and they seem to recognise that they are both near and far, and changing the other while changing himself or herself. The division of thou and I becomes irrelevant, and Monica, like Miranda is concerned with her father as much as she is in love with Charles. Just as Shakespeare resolved the Cordelia-King Lear, problem in *The Tempest*, Eliot has resolved here the problem of Harry's father which was continued upto Sir Claude. Michael like Colby on the other hand is opposed to the father's trying to prolong his existence through him. And it is Monica who pleads for forgiveness and love :

Love that's loved in
But not looked at, love within the light of which
All else is seen, the love within which
All other love finds speech,
This love is silent.

The archetypal love that gives meaning to all other love is silent. Lord Claverton only at the end of Act II realises that he could not escape from his past and discovers a deeper identity with his

son. "Michael and I shall go to School together" and in a language reminiscent of King Lear's, "We two will sing like birds in the cage", he says :

We'll sit side by side, at luke desks,
And suffer the same humiliations
At the hands of the same master.

In the third act, Claverton feels that he had spent his life in trying to forget himself. In trying to identify himself with a part he had chosen to play, and he just asks for a little love from Monica for what he is, the broken-down actor. But this love comes unsought, and is greater in proportion to his need, as any true love is. Lord Claverton realises that he had all the time failed to respect love when he met it, and the memory that frets him is that his Eunemides. But when he confesses to Monica, he is reborn. He realised that he had constricted Michael because he wanted to perpetuate himself in him and he wanted to keep Monica to himself so that he could believe in his own pretences. Now he is happy being brushed by the wing of happiness because Monica has found a man whom she can really love for the man he really is. And this love for the real Charles has helped her to love the real self in her father also. This infectious love has made Claverton reject him, because in true love, you become no one and love every one—not the least Monica, and that too not *inspite of* but *for* her loving Charles. The final hymn to love comes from Charles and Monica, and when she recognises her love for Charles she thinks of her father also. This love is also an answer to death and decay and Monica has a sense of triumph over death fixed in the certainty of love unchanging. The cycle is completed when she recognises herself as a part of Charles, but she also wants him to take to her father.

This is certainly Eliot's vision of immortality and indivisibility of mankind through love. Though Eliot demythologises here, here is a new vision of human love itself as transcendental, but retaining all its humanness. The theme of double marriage is also hinted—the father discovers a higher love relation to his daughter's union with her love. In Shakespeare's *Tempest* also

The Shakespearean Patterns in the Plays of T. S. Eliot 15

also we see this principle of reassertion of the immortality through simple human love. Both recognise the miraculousness of human love.

In all this Eliot's explicit prototype were Greek tragedies, as it was in the case of some of Soyinka's plays. The Iphigenia myth is the undercurrent of Eliot's plays, *The Cocktail Party* and *The Elder Statesman*, and Soyinka also uses it in *The Strong Breed*, and both Eliot and Soyinka seem to be closer to the Euripedian pattern. But both Eliot and Soyinka also go beyond the Greek pattern and affirm certain Christian and humanistic values respectively counter pointing the ritualistic sacrifices, as Philip Brockbank points out. In this again Shakespeare provides the pattern. The notion of sacrifices yields to the concept of renewal of life through redeeming love. The great spiritual revolution of Christianity is symbolised in love as sacrifice as well as renewal of life is implied in Shakespeare and completed in Eliot. To quote Philip Brockbank :

To get good wine, George Herbert tells us, we must trample upon God made flesh; the agony of the press and the vinous delights meet in religious ecstasy : 'Love is that liquor sweet and most divine, / Which my God feels as blood; but I as wine' (The Agonie)⁴

And he sees this illustrated in the ending of Soyinka's *Bacchae*.

Tiresias. What is it Kadmos ? What is it ?

Kadmos. Again blood Tiresias. Nothing but blood.

Tiresias. (He feels his way nearer the fount. A spray hits him and he holds out a hand, catches some of the fluid and sniffs. Taste it.)

No. It's wine.

Is this not the pattern in Eliot's *The Cocktail Party* ? *The Elder Statesman* makes Iphigenia redeem life through love of a very human kind—very much like *King Lear* where the father and daughter are reconciled here and now, through tragically, and finally ! *The Tempest* makes the father—and daughter go not to the heaven but live here on earth together.

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1. The following lines from the Chorus:

Mastered by the animal powers of spirit,
Dominated by the lust of self-demolition,
By the final utter uttermost death of spirit,
By the Final ecstasy of waste and shame.

(Eliot, *Murder in the Cathedral*,) p. 74.

are reminiscent of

The expense of spirit in a waste of shame
Is lust in action....

(Shakespeare, Sonnet 129)

2. Carol H. Smith, *T.S. Eliot's Dramatic Theory and Practice*, p. 204.

3. All the quotations from *The Elder Statesman* are from T.S. Eliot, *Collected Plays* (London : Faber and Faber, 1962)

4. Philip Brockbank, "Blood and Wine : Tragic Ritual from Aeschylus to Soyinka", *Shakespeare Survey*, p. 13.

Mohammad Yaseen

EMERSON AND IQBAL

Dr. Mohammed Iqbal, popularly known as "Poet of the East", needs no introduction to enlightened Indian readers. Among modern poets of the sub-continent, Tagore and Iqbal reached the pinnacle of Parnassus in their own life time and won international recognition through translations of their works in English and other foreign languages. Iqbal, the author of the famous patriotic poem, "Sarejahan se achcha Hindustan hamara", also wrote some of the most memorable patriotic poems in Urdu. "Tasveer-e-Dard", "Tarana-e-Hindi" and "Naya Shivala" are poems saturated with deep feeling and acute vision. Iqbal's poetic genius shows gradual evolution towards greater profundity of thought and universality of appeal which characterise his later poetry. His poems on Islam and his plea for the revival of the great Islamic traditions of valour, honour, simplicity, courage, sacrifice, love, equality and fraternity need not be taken in a narrow sense. For, the true poet in Iqbal always transcends the limitations of his political perspective. Some of his major poems in *Baal-e-Jibrael*, *Zarb-e-Kaleem* and *Armaghan-e-Hijaz* expose the hypocrisy and heinous crimes of Western imperialists and deflate their pompous views on democracy, capitalism and material civilization in unequivocal terms. He not only analyses the political, cultural and economic aspects of the impact of colonialism but also suggests remedies through "action" to free the

weak and down-trodden from the shackles which have bound them for centuries. His "Momin" (the Ideal Muslim) has much in common with the Western concept of the "Superman" or the Indian ideal of "Purshottam" and shares values which may lead to regeneration of mankind. He can legitimately be called a humanist *par excellence*, and we shall be poorer in not realizing the relevance and significance of his great poetry to our own times. Iqbal lived and died in India and we should be proud to accept him as our own. Iqbal is the true son of India. He is only an adopted son of Pakistan. Historically and culturally we cannot afford to disown Iqbal—the poet of the East.

In the early phase of his poetic career, Iqbal not only read and assimilated Indian and Persian philosophy and literature but also delved deep in European thought and poetry. His fascination for ancient Indian poetry is reflected in his translations from Gayatri and Bharatri Hari and the poems on Lord Rama, Guru Nanak and Swami Ram Tirth are a testimony to his catholicity of vision. He drank deep at the fountains of Persian poets—Roomi, Khaqani, Saib, Bedil and sought inspiration from Ghazali, Ibn-Sina and Farabi. Equally significant is Iqbal's attraction to Western poets—Shakespeare, Milton, Goethe, Shelley, Tennyson, Browning and the American poets, Emerson and Longfellow. As compared to their counterparts, the American poets seem to hold a minor place in literary history, yet it is interesting to study the impact of Emerson on the nascent mind of Iqbal. It is a well-known fact that Emerson enjoyed his popularity in nineteenth-century America due to his essays and lectures but his poems permeated with feelings of love, liberty, sympathy and optimism also contributed to raise his literary stature. Perhaps Emerson's love of Nature, democratic fervour of equality and liberty and his optimistic note led Iqbal to study him closely and develop a fascination for his poetry.

An essayist, preacher and poet, Ralph Waldo Emerson is undoubtedly one of America's most representative authors. "America's sage" as he is affectionately called, he reflected not only the ethos of "The New England Renaissance" but also left something of permanent value for successive generation of readers. It would be no exaggeration to suggest that his essays and poems are firmly woven into the very fabric of American life and culture. E. C. Linderman aptly observes: "Emerson is

to American life what Shakespeare is to British and Goethe to German".¹

It is interesting to note that the future spokesman of American transcendentalism in his first visit abroad met Landor, Wordsworth, Coleridge and Carlyle but felt that none of them possessed a mind of the first order—a mind comparable with that of Sophocles or Shakespeare. Left to his own inner resources, he enunciated his vocation in his famous essay "The American Scholar"² that the business of the free and courageous scholar is "to cheer, to raise, and to guide men by showing them facts amidst appearances". Though he never formulated a systematic philosophy, Emerson did develop "a surpassingly consistent view of life". His ideas of the over-soul, self-reliance and the high potentialities of the human spirit mark the principal traits of his philosophy of life. W. F. Taylor sums up Emerson's philosophical outlook as follows:

His is the moral idealism of generations of puritans, the thrifty shrewdness of generations of hard-headed yankees . . . His is the trust in the human soul, the reliance on spontaneous impulse, characteristic of Rousseau: His is the transcendentalism of the golden era of German philosophy. And finally, his is the love of nature, intimate healthful acquaintance with the outdoors, of the English nature poets.³

A typical Emersonian essay resembles "a lyceum lecture or a lay sermon"⁴ in which like an ancient prophet the author communicates his version of truth to the audience. His poetry may be called the verse form of his essays. The poems largely echo the message of his prose and his vision incorporates his ideas on beauty, truth and virtue. His poem "Brahma" is a brief expression of the familiar doctrine of pantheism. "The Problem" reveals the poet's desire "to seek for revelations of God in all things, in nature and art no less than in the sacred scriptures". "Boston Hymn" is a fine poem expressing his love for the down-trodden. "Good bye", "Compensation", "Good Hope" are equally important poems in their simplicity and suggestiveness. Though Emerson's interest seem to be primarily in the world of idea, he seldom relishes mere abstractions in life or art. As a

romantic idealist he tried in his own way to destroy "tyranny of things" and set up the rule of the free spirit.

During the nascent phase of his poetic career Iqbal browsed over the rich fields and verdurous pastures of European and American poetry. Emerson was one of those poets who have left an indelible stamp on Iqbal's poetry. Romantic idealism, buoyancy of human spirit, love, liberty, equality and moral ideas in Emerson must have profoundly impressed Iqbal in the early phase of his career. Perhaps he is among the few American poets whose ideas he has assimilated and whose poems he has adopted or translated freely. Even where the borrowing is superficial, one can discover the intellectual and literary communion between the two poets. In Emerson, Iqbal found not just a poet but a seer and a visionary *par excellence*. Though not a 'hero as a poet' in the Carlylean sense (for Emerson lacked the cosmic vision of a Dante or a Shakespeare), his perception of life and universe and his ardour for a zestful life buoyed up by unsullied optimism, his democratic ideals and humanistic feelings, impart a uniqueness to his poetry.

Kipling, the spokesman of British imperialism asserted: East is East and West is West: The Twain shall never meet". His myopic vision never allowed him to see things in proper perspective of nineteenth century Europe and America to realize how bonds of communion between East and West were being forged. Germany and France pioneered academic programmes to know and probe into the mind and soul of the East, particularly India. England followed suit but with perverted imperial arrogance. America stands apart as far as literary give and take between one of the most ancient civilizations and one of the youngest nations on the globe is concerned. The American Neo-Brahmins—Emerson, Thoreau and Whitman,—read and assimilated Indian history, philosophy, religion and literature. It is an open secret that some of their best creative works are saturated with Indian flavour. Iqbal seems to be the only Indian poet who consciously studied and assimilated aspects of Emerson's thought and vision. Though he is a far superior poet than Emerson, he acknowledges his debt to the American poet in the titles of some of the early poems collected in "Baang-e-Dara". Perhaps his influence was too profound to be obliterated after Iqbal's early enthusiasm was gone. Some of the cherished values of life—sympathy, love,

valour, simplicity, austerity, struggle for perfection—are shared by both the poets. Even in his later and maturer poetry there are echoes of the American sage in Iqbal. The mosaic pattern of thought and emotion, ideas and feelings, woven into a rich tapestry of vivid images and suggestive metaphors characterize Iqbal's great achievements in the realm of poetry. Iqbal derived inspiration from many sources but his poetry excels in what Arnold called "application of nobler ideas to life" and his grand style with its fine harmony of word and image bears testimony to the fact that he was not of his times but of all times.

Below are given two poems of Emerson and their poetic rendering in Urdu by Iqbal to suggest not only the source but also the magic of Iqbal in re-making them. "Good bye" is an important poem of Emerson which attracted Iqbal's attention as did Longfellow's "Day-break":

Good-Bye (Emerson)

Good bye, proud world : I'm going home :
 Thou art not my friend, and I'm not thine.
 Long through thy weary crowds I roam;
 A river-ark on the ocean brine,
 Long I've been tossed like the driven foam,
 But now proud world ! I'm going home.

Good bye to Flattery's fawning face;
 To grandeur with his wise grimace
 To upstart wealth's avert'd eye;
 To supple office, low and high;
 To crowded halls, to court and street;
 To frozen hearts and to hasting feet;
 To those who go and those who came;
 Good-bye, proud world : I'm going home.

I am going to my own hearth-stone,
 Bosomed in you green hills alone—
 A secret nook in a pleasant land,
 Whose graves the frolic fairies planned;
 Where arches green, the livelong day,
 Echo the black birds roundlay,

And vulgar feet never trod
A spot that is sacred to thought and God.

O, when I am safe in my sylvan home,
I tread on the pride of Greece and Rome;
And when I am stretched beneath the pines,
Where the evening star so holy shines,
I laugh at the lore, and pride of man,
At the sophist schools and the learned clan;
For what are they all, in their high conceit,
When man in the bush with God may meet⁵

Rukhsat-Ai-Bazm-e-jehan (Iqbal)

Farewell, proud world ! I am going home :
Oh, I am tired of this peopled desert.
I am too sad to enjoy your company,
You are neither worthy of me, nor I, of you.

The king's court and the vizier's palace is a prison,
The Captive of the golden chain will be free at last
Though there is much charm in your hectic ways,
For me, there is strangeness about your acquaintance

For long I've kept company with your adorers,
For long I've been restless like the sea-waves;
For long I've seen your pleasure-sprees,
Searching vainly for light in darkness.
For long I've sought for the flower in thorns;
Ah, my Joseph could'nt be found in your market.

My bewildered eyes are in search of other sights
Me, the typhoon-stricken craves for the coast.
I'm leaving your garden like odour
Good-bye, proud world ! I am going home.
My house bosed in yon green hills,
Has charms excelling the music of parleys.

Nargis is my companion and flowers are my mate,
The grove is my abode; the nightingale my neighbour.

The music of cataracts lulls me to sleep at dusk
And the cuckoo lifts me from the green floor in the Morn.

In the theatre of life all crave for pomp and show,
But the poet's heart yearns for a sylvan home.

Am I possess'd ? Being sick of populace ?
Who am I hunting for in the deep valleys of mountains ?
Whose love leads me through pastures and meadows ?
And lulls me asleep beside the clear streams ?

You taunt that I'm a lover of solitude
Betrayed, ye know not me—the messenger of Nature !!
Compatriot of the pine and partner of the cuckoo
I'm the herald of this grove's silence,
Whatever I hear is to make others 'hear',
Whatever I see is to make them 'see'.
My heart craves for loneliness, I'm proud of my home
I tread on the pride of Darius and Rome.
How charming to lie below shady trees
And to watch the twinkling stars at dusk,
They have no place in the seminary of sophists.
To the seer even a petal hears the secrets of Being and
Becoming.⁶

(Translation: Mohd. Yaseen)

It is obvious that while Emerson's poem suggests his hatred for and anguish over material pursuits, pomp and show, power and pelf, and echoes his romantic longing for a peaceful and quiet life, Iqbal's poem (certainly an improvement on Emerson) has the ingredients of the best romantic poetry. Characteristic of Iqbal's first phase are also the poems which echo ideas from Wordsworth, Shelley and Longfellow and yet they are not entirely poems of escape.

In the post-war phase of his poetic career, Iqbal transcended the patriotic and Islamic to assume the championship of suffering humanity. He not only condemned the treachery of Western imperialists but in his reaction against their exploitation of poor Asian and African countries even went to the extent of eulogizing Lenin and Mussolini. After his return from Europe, Iqbal had

become disillusioned with the so-called European culture and civilization. A better sense of evolution of human history prompted him to preach advancement through effort and struggle. Iqbal realized that God's kingdom could be established by human efforts and not by passive contemplation and mystic absorption. His famous poem "God's Command to His Angels" shows Iqbal's radicalism at its zenith. He seems to have become a spokesman of the "progressive" forces and appears to be bent upon destroying all vestiges of imperial domination, economic exploitation, moral degeneration and religious bigotry. This poem is often quoted by some progressive critics to suggest Iqbal's ultra-radicalism and socialist leanings. In this context, it will not be out of place to state that Iqbal is one of the most misunderstood and misinterpreted poets of modern India. He has often been quoted out of the context to prove that he was a staunch patriot, a hard-baked conservative, a believer in violence, a champion of socialism and one of the founders of Pakistan. The poem "Hymn of Angels" which contains God's command was inspired by Emerson's famous poem "Boston Hymn" in which God condemns exploitation of the poor by the tyrants and commands the pilgrims to work for better order to establish His kingdom on earth. Some relevant stanzas from Emerson's poem are quoted below:

The word of the Lord by night
To the watching pilgrims came,
As they sat by the sea-side
And filled their hearts with flame.
God said, I am tired of kings,
I suffer them no more;
Upto my ear the morning brings
The outrage of the poor.

Think ye I made this ball
A field of havoc and war
Where tyrants great and tyrants small
Might harry the weak and poor ?

My angel—his name is freedom—
Choose him to be your king;
He shall cut pathways east and west
And fend you with his wing.

I will divide my goods;
 Call in the wretch and slave :
 None shall rule but the humble
 And none but toil shall have.

I will have never a noble,
 No lineage counted great;
 Fishers and choppers and plowmen
 Shall constitute a state.

Thus God speaking to the pilgrims in Emerson's poem was unhappy that his children were subjected to all kinds of tyranny and humiliation by their own fellow-beings. And yet, if sanity and reason could prevail, 'the underdogs' might be saved from the sufferings and ignominies of existence. Iqbal's God addresses his Angels almost fifty years later than Emerson's God in "Boston-Hymn" :

Rise ! Awake the poor of my world,
 And shake the walls of proud mansions
 Heat the slave's blood with the fire of faith,
 And help the tiny sparrow challenge the hawk.

The age of People's kingdom is approaching,
 Rub off the old imprints that you find;
 Burn every bunch of wheat of the field
 That does not yield a living to the tiller.

No more intermediaries between God and Man
 Let the Fathers of the Church depart :
 God by man's prostration, by man's vows are idols—
 cheated—
 It's better to put out the lamp of temple and mosque.

I'm sick and wearied of the columned marbles
 Let there be an earthen temple for me.
 The New civilization is but the show of jugglers
 Go My poet of the East to madness dedicate.⁸

(Translation: Mohd. Yaseen)

As it is obvious from the tone and imagery of the poem, Iqbal's God has sorrowfully watched the treachery of imperialists,

exploitation of the poor by the jews of different clans and nationalities, usurpation of power by brute force and violence and bloodshed on His beautiful Earth. As the tyrants, big and small, appear to be pursuing their foolish yet fruitless pursuits, God seems to burst with anger. Hence the fiery command to the angels. Emerson's poem reminds us of the pious aspiration of a moralist and an idealist; Iqbal's poem highlights the rot that has set in human society and the magic formula to establish "dictatorship of the proletariat" (Sultan-i-e-jamhoor) which to him appeared to be synonymous with "God's kingdom".

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D. S. Mishra

IDENTIFICATION OF THREE LITERARY GENRES FOR COMPARATIVE STUDIES

I undertake to identify the genres of poetry, drama and novel of the West for the simple reason that they have been commonly used by modern Indian writers for the articulation of their voice. At the outset, it is necessary for me to explain the idea of genre. Etymologically, genre means "a literary type of organization or structure."¹ Classical genre theory considers lyric, epic and drama as the major literary genres and divides them into elegy and song, tragedy and comedy, novel and other fictional modes. Lyric is described as an expression of poet's feelings and the embodiment of his individual consciousness. Lyric, in fact, is the poet's own voice. Epic is said to be a heroic poem of considerable length which narrates the accepted values of a community into several books with the help of certain conventions. In epic the poet partly speaks in his own voice as narrator and partly makes his characters speak. Drama is the outcome of the poet's social consciousness. There the poet hides himself behind the cast of his characters.

The classical genre theory is regulative and prescriptive as it prescribes the rules of genres to the poets and does not allow them to mix any two genres. But poets have defied these rules and intermingled tragedy and comedy, epic and romance to enhance the richness of their works. So the modern genre theory has to be descriptive. In other words, an absolute definition of

genre is not possible, since genre keeps on changing in the course of time. Harry Levin aptly says that genre is an "institution": "The Literary kind is an institution—One can work through it—create new ones;—One can also join but then reshape, institutions."²

Many twentieth century critics including the Russian formalists and Neo-American Aristotelians have explored the nature of genre with various tools. For example, Culler uses linguistic methods in *Structuralist Poetics* and Northrop Frye employs Jungian psychology to classify literary modes in *Anatomy of Criticism*. It is practically impossible for me to discuss all these theories here; but I must say that the theory of pure genre is not favoured by modern critics. Qualitatively, lyric, drama and epic are not separate genres in the sense that, after the rejection of metres, which used to be one of the principal criteria of differentiation, the triad have certain common features. Hence there are dramatic poetry, lyrical drama, lyrical novels and the like. Emil Staiger, a German critic, rightly says: "Most literary works contain components of all the three modes, though may well be a coloured by a pre-dominance of one."³

Novel is considered to be a sub-genre of epic; but we must note that there is a fundamental difference between the two. Epic is primarily concerned with life and values of a community, while the novel is mostly related to the life and struggles of an individual. In fact, novel is comparatively a new genre which reflects the life of the industrial middle class. It is classified as 'historical novel', 'political novel', 'realistic novel' and the like on the basis of its subject or its ideology, if it has any. But such a classification is not acceptable to the aesthetes, for they suggest 'structure' for the identification of novel. To quote Wellek and Warren: "In general, our conception of genre, should lean to the formalistic side—. We are thinking of literary kinds, not such subject matter classifications as might equally be made for non fiction."⁴ Following this line of argument the formalists advise us to examine 'the structure of a novel' with the tools of linguistics and the narratologists tell us to analyse the narrative of a novel with the tools of grammar. In this respect, I would like to say that we cannot overlook the subject of a novel. Novel, as Hegel says, is 'a bourgeois art-form'; its form and content are determined by the external forces. Hence, both the

Identification of Three Literary Genres

29

subject matter and its artistic representation could be the base of the classification of the novels.

In brief, despite the assertion of the Russian formalists, not only literary but also extra-literary system—political, social, religious and so on—contribute significantly to the shaping of literary genres. Besides, genres do not remain fixed; with the addition of a new work our categories shift. "Literature", says Ramond Williams, "has always been divided into kinds and in certain periods these kinds have been defined by rules. Literature, needless to say, has gone on its own ways, sometimes respecting the kind; where necessary disregarding them or inventing new ones."⁵

The romantics are of the opinion that genre ought to be transcended. So they have denigrated genres. Some of the moderns have rejected genres because they think that genres have no place in 'this miserable God-forsaken island.' In this context one may ask : Why should we study genres at all? To begin with, the study of genres helps us to understand 'a new type'; the so-called new type is really related to the old one in one way or the other. For example, "The Love Song of J. Alfred Prufrock" has the form of 'internal monologue' which resembles Browning's dramatic monologue. It also contains a few lines that parody the style and assumptions of Tennyson. A comparative study of Tennyson, Browning and Eliot will enable us to comprehend "The Love Song—" in right perspective. Furthermore, Eliot's use of conversational language and his technique of additive structuring of utterances with sudden transitions and bold juxtapositions may be related to the oral tradition of poetry.

Secondly, we should make a comparative study of genre to discover a theory of new literary types. It often happens that a writer selects an established genre, but he makes a statement about his attitude and art which differentiates him from the writer of the past. Shakespeare, for instance, adopts Petrarch's genre to portray his Dark Lady and her dark world. At the same time he implicitly invites us to compare his vision of love with that of his predecessor to perceive the difference between the two. Here the form mirrors the tension in the content; it reflects that the Dark Lady is cruel and corrupt, while Laura is kind and virtuous. But it also implies Shakespeare's criticism of Petrarch's

genre. In sonnet 94 (They that have power to hurt, and will do none), Shakespeare uses Petrarchan conceits to describe the behaviour that does not confirm to Petrarchan codes. This contradiction raises a distinct possibility that the poets of the conventional sonnets have really told lies about the nature of love. Thus, the comparison of Shakespeare's sonnets with those of his predecessors reveals us a theory of Shakespearean sonnet.

Now the question arises : what are the tools of comparative studies ? It seems to me that eye and ear are the adequate tools of comparison. The eye discerns what the two or more writers have in common and the ear catches the echoes of one writer in another and recognizes the inner tradition in the work. These tools are of much help to a comparatist for the purpose of generalization and differentiation.

II

Wittgenstein⁶ compares art with games to tell us that, like a game, art cannot be defined; it can only be identified with the help of a paradigm. I adopt this approach to compare the literary genre. We recognize that Eliot's "The Love Song..." is a modernist poem. Once it is recognised as a modernist poem, it becomes a paradigm. With the help of this paradigm we identify that Amrita Pritam's "The Street Dog" and S. Vaideeswaran's "Dogliness" are modernist poems. Both the poems use internal monologue, free verse, symbolic images, irony and conversational language to picture the sickness of the urban life. In both the poems, the dog is used as a symbol of an urban man who is psychically dead or dying. And both of them have echoes of Eliot's poetry. "The Street Dog" begins thus :

Many years ago you and I separated
 No repentance
 Can't understand only one thing
 When we were bidding farewell
 Our house was on sale
 Empty utensils of the kitchen were lying in the courtyard.⁷

Identification of Three Literary Genres

31

These lines resemble the opening lines of Eliot's poetry :

Let us go then, you and I,
When the evening is spread out against the sky
Like a patient etherized upon a table.⁸

The phrase, "you and I" relates Amrita Pritam to Eliot; but other images unfold that their attitudes are different. Eliot, for example, uses the image of evening, which is like a patient, under chloroform, lying upon the surgical table. Here the evening is the symbol of the speaker's 'confused consciousness' which discourages him to act. Amrita Pritam, on the other hand, employs the image of "empty utensils" of the kitchen which are lying in the courtyard. "Empty utensils" obviously alludes to the meaninglessness of life. The image of dog which follows suggests death in this meaningless world :

In one room that dog lay dead—
I had never heard him barking—had only smelt his
stink
I still get the same stink in many things.⁹

Following the manner of Eliot, Vaideeswaran selects an ironic title "Dogliness"; the title is ironic, since the poem does not stress 'doglines' but goodness which, of course, is degenerating in this commercialised society. But unlike Eliot, the poet presents, not 'a fragmented protagonist' but 'a virtuous super dog' :

That dog was a too good one. Indeed
never, even unawares, had
taken the least bit of filth...
Such a super dog was he.

He was found one day,
by the roadside dying,
with a seizure of his limbs and sides,¹⁰

"The Street Dog" and "Dogliness" thus examine the urban life from different angles. The former has pessimism, while the latter has an optimistic note. Furthermore the former emphasises the weariness and emptiness of life; whereas the latter stresses sympathy and courage to continue to live. Finally, in the former, a creeper and a dog, the representatives of vegetation and living beings, die unnoticed; but in the latter, 'a scabby dog' sympathizes with 'a dying super dog' and entreats him to keep on living :

I'd beg of you,
Don't be in haste,
while in the throes of death,
to curse your life
and cry quits:
Only hold awhile—
only hold a while—¹¹

It is to be noted that, in spite of the Indian philosopher's belief in the continuity of life, modern Indian writers are concerned with 'here' and 'now' which, they think, is cursed; they prefer to depict death as a stark reality of life. Perhaps their intention is to enable us to come to terms with death and overcome the fear of death. Kailasam, a Kannada playwright, writes an English play, *The Brahmin's Curse*, and describes it as "An Impression of Sophocles in Five Acts." He selects the legend of Karna from the *Mahabharata* to bring out the 'presentness' of the past and to humanize Karna's character who is perhaps the first modern man in the sense that, in spite of the ignorance of his past (his parents), he endeavours to architect his present and future with his iron will and peerless valour. Evidently *Karna* is a tragedy in the Greek sense of the term; it follows the structure of Aeschylus's *Agamemnon* and Sophocles's technique of the humanization of the central characters.

The structure of *Agamemnon*, says Leo Aylen,¹² is "a system of the image of the net." Zeus throws a net over Troy, Cassandra sees 'the net of Hades' just before her doom and we hear how the net was thrown round Agamemnon. Similarly, 'an image of curse' forms the structure of *Karna*; the curse is Karna's doom as well as the pattern of the events. Raama, who teaches the

Identification of Three Literary Genres

33

use of deadly weapons to Karna, ultimately discovers that Karna is not a twice-born, a brahmin. He is enraged to curse that Karna's eyes, mind and limbs will be numb and paralysed even if the slightest thought of his low birth comes to his mind at the time of the use of these weapons. Thus, Karna's so-called low-birth, over which he has apparently no control, earns him a curse which makes his life miserable and pitiable. Owing to this curse he fails to fight against Bheema who publicly ridicules him and kill Arjuna in order to bring an end to the battle of eighteen days. Karna tries to rid himself of the curse; but before he dies, he is distressed to hear the curse of Aswatthaman who, renouncing his Brahminhood, swears to extirpate each member of the Paandu's family :

Woe Be the Hour I saw The Light of Day !
 Whilst All My Life A Brahmin's Potent Curse
 Hath Hounded Me And Made Me Fatal To
 My Lovers And My Friends—E'En This,
 The Very Moment of My Dying Finds
 Me Starting Yet Another Brahmin's Curse! ¹³

It is worth noting that if Karna's life becomes tragic due to a Brahmin's curse, his character is ennobled by the blessing of the same Brahmin. We are told that when Raama's anger is pacified, he blesses Karna thus :

Karna ! My love for thee reveals to me that Fate hath
 wove thy life and death in threads of tragedy !
 And yet, for all Eternity, thy name shall stand
 for Valour, Bounty and Purity.¹⁴

Karna is a noble character; he has the perfect knowledge of weapons which he uses only to protect the weak. He loves justice; he has ethical values. So he threatens to punish even his trusted friend and loving patron, Duryodhana, when the latter tries to insult Paanchalee in the court. He is charitable; he promises his real mother Kunti not to use his arrow at any other Pandavas except Arjuna knowing fully well that she has deserted him in his infancy.

The play *Karna* may be compared with Sophocles's *Ajax*; the protagonist Karna, deuteragonist Arjun and tritagonist Krishna bear resemblance respectively to Ajax, Odysseus and Athena. Ajax, misled by Athena, a Greek Goddess, whom he has displeased with his hybris, slaughters innocent sheep and shepherds taking them to be Greek captains. When he realises his mistake, he suffers from guilty conscience. He goes mad; in his madness he commits suicide. Here is seen the Greek concept of *Dike* which says that if you kill, someone will kill you. Similarly, Karna displeases Raama by telling him a white lie that he is a Brahmin and invites a curse and his death. The truth is that once the natural or moral order is disturbed, there will be a chaos and confusion in which both the just and the unjust, the sinner and the pious, are bound to suffer. Karna is also like Teucer, who is a great warrior but a bastard son.

We see that Krishna asks Arjuna to shoot at Karna, but Arjuna refuses to obey him because Karna is without any arm :

What He—my foe ? Not He ! Suyodhana it is
I'd face and gladly slay ! No Anga,
Not unarmed Anga standing helpless, No !¹⁵

It shows Arjuna's humility and love for justice. Similarly, Odysseus refuses to mock Ajax when Athena provokes him to do so; instead, he implores her not to drag insane Ajax out of his tent. Besides, he advises Agamemnon not to insult the dead body of Ajax. He says "—it is the law of Heaven that thou wouldst hurt. When a brave man is dead, it is not right to do him scathe—no, not even if thou hate him."¹⁶ Odysseus remembers that he himself will one day be in the same position. This is the mark of *sophron*, the realization of what we are and to what we will come. This concept of *Sophron* reminds us of the Sanskrit saying, मरणं तानि वैराणि, 'No hostility after death.'

Karna is thus a victim of a system governed by caste consciousness. With the passage of time this system becomes more and more rigid and oppressive. Consequently the plight of the untouchables increases. Therefore Gandhiji launches a movement to eradicate untouchability and to maintain unity in diversity. Under the pervasive influence of Gandhiji, many progressive

Identification of Three Literary Genres

35

writers of India have selected 'untouchability' as a theme in their creative writings. For example, we can take Mulk Raj Anand's *Untouchable*, K. S. Karanth's *Choma's Drum* and Premchanda's *The Gift of a Cow*, (Godaan.) Though the Indian formalists are not ready to accept them as artistic novels, we have to admit that they are certainly remarkable novels because they describe the process of individualism and change which is said to be the fundamental requirement of a novel. Lukacs, we know, defines a novel as 'the ethic of the world forsaken by God' in which man through his own actions, wills and creates the ends.

Bakha, a young man of eighteen, strong and able bodied, is the central character of *Untouchable*. He is the son of Lakha, the Jemadar of all sweepers. He is handsome, hardworking, dutiful and a responsible boy. Yet he is frequently ill-treated by the hypocrite people of high caste. This makes him protest :

They think we are mere dirt because we clean their dirt. That pundit in the Temple tried to molest Sohani and then came shouting "polluted, polluted." The woman of the big house in the silver-smith's gulley threw the bread at me from the fourth storey. I wont go down to the town. I have done with this job.¹⁷

Guruva, Choma's second son in Karanth's novel, accepts Christianity, not because he believes in it, but because he gets an opportunity to live a respectable life. However, Karanth seems to stress the misery of the untouchables. Choma, a holeya of fifty five, beats a drum to give expression to his feelings of frustration and despair. He has five children; he is bonded to the village landlord Sankappayya who is his only refuge and provider. His earnest desire is to get a field and be a farmer; but even this desire is never fulfilled. His sons die due to the cruelty of the upper caste and his beloved daughter deserts him by flirting with the manager of the plantation. Thus, his modest desire to be a farmer is unfulfilled; his family is ruined and he dies beating the drum violently :

Never before had he played the drum like that, the sound was like that of Lord Shiva's damaru on the day of the last deluge. Then it stopped, stopped abruptly for some obscure reason—

In the semi darkness, she could see Choma sitting as in a samadhi, in a fervid posture, with the drum still in his up-raised hand. But Choma was no more.¹⁸

Siliya-Matadin episode in *The Gift of a Cow* is a significant paradigm of a typical caste behaviour in Indian society. Matadin is a good-for nothing son of a degenerated Brahman and Siliya is a stout and sturdy girl of a chamar. Matadin sleeps with Siliya, but he does not drink water from her hand because she is a chamar girl. And yet Siliya is content to live as his kept woman in that condition. However, her parents and her community are not ready to tolerate this type of relationship. They gather in order to defile Matadin and to make him a chamar :

At this, two of the chamars sprung forward and grabbed Matadin's hands while a third tore off his sacred thread. Before Datadin and Jhinguri Singh could wield their sticks, two chamars had stuffed a big piece of bone in Matadin's mouth...¹⁹

Siliya, however, does not approve of her parents' behaviour; she refuses to go back to their house. She laments :

Kill me, father. All of you join in and kill me....just what have you gained by defiling him. Now he wont care for me either. I'm staying with him though, whether he cares or not ? I won't leave him even if he starves me or kills me... I gave him my hand once, now I am his forever.²⁰

When we compare these three novelists together, we discover that, though they have a common theme to deal with, they differ in their approach and presentation. Mulk Raj Anand, for instance highlights the humiliation of a sweeper in such a way that we are angry at the brutality of the upper caste. Take the following description of how Bakha has been abused by a man:

Keep to the side of the road; you low caste vermine. Why don't you call, you swine and announce your approach....

Bakha's mouth was open. But he could not utter a single word. He was about to apologize. He had already joined

Identification of Three Literary Genres

37

his hands instinctively. But the man did not care what he said... The man was not satisfied with his dumb humility.²¹

But we do not have a similar experience when we read Choma's utter despair. We know that Choma approaches the landlord with a request to lease him a field and the landlord turns down this request. The writer says :

Personally, Sankappayya had no objection to leasing a field to Choma.... But it would be well-nigh impossible to obtain his mother's approval. She was an orthodox woman, intolerant of such new fangled idea as a holeya becoming a farmer...²²

Though we sympathise with Choma who bursts into tears, we do not blame the landlord and his mother because they have no spite for Choma. True, they do not have courage to break a system. But the question remains to be asked : How many of us have courage to break the tradition ?

To sum up, modern Indian writers have deliberately adopted the genres of the West to communicate their experiences and vision to the readers. Therefore, we must compare them with some other writers to discover whether our writers are exploiting the intrinsic potentialities of the genres or they are simply using the genres as a container to fill in some external substance. Moreover, a comparative study of the genres is necessary for the exploration of the continuity of the genres which might enable us to prepare an authentic history of the genres.

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Vanashree

THE LANGUAGE CONSCIOUSNESS IN HEIDEGGER, CAMUS AND HEMINGWAY

The moral and social condition in the twentieth century placed nihilism as an increasingly prevalent theme, or rather a threat, therefore, in a world, emptied of values, where creative writers tried but failed to discover any meaningful link between the laws of thought (deductive-logic) and the real human experiences and events, the details of realistic accuracy seemed somewhat beside the point. In this environment Heidegger's phenomenological perceptions offer a key to the problem of relating to human experiences in terms of language. Why and how to cast realities in more elemental forms and how to get beyond the surface realities to come to the source of art. Heidegger preoccupied himself with unfolding of truth obscured by centuries of rationalist philosophy. The present movement of deconstruction has much in common with Heidegger's project of dissolving the logical and conceptual categories gripping western philosophy. The influence of Heidegger's hermeneutics on Derrida is a topic of great complexity¹. We might agree with George Steiner's view that throughout twentieth century philosophic sensibility, Martin Heidegger has been the secret king of thought, there is hardly any sphere of intellectual argument and language consciousness, in which the presence of Heidegger is not manifest².

Criticism is an act of determining the significance of the meaning and this paper confines itself to interpreting the salient features of Heidegger, Camus and Hemingway in a way that

might recover the original meaning of the author. It is possible to analyze Camus and Hemingway's language consciousness in terms of Heidegger's notions of *Dasein* : Being, Time and Language. Thinking of being must consist, in concrete phenomenological analysis, of *How* being is and is not *What* or *Why*³; and in Being and Time (*Sein und Zeit*) Heidegger analyzes man's particular mode of being in the world. Therefore, *Dasein* ('being there') in Time and Language is an approach to the understanding of Being. Steiner perceives that in *Being and Time* there is a deliberate enforcement of common non-technical speech, a determination, which causes a characteristic stress and even violence of feeling, to arrive at the roots of man and of man's being in the world, through the compaction, through the condensation of simple words into primal nodes of truth⁴. This explains Heidegger's consistent preoccupation with etymology and his stance, that the world is not an object "out there" to be rationally analyzed, set over against a contemplative subject. It is not something we can get outside and stand over against. It is through thought and language that man is exposed to the truth of Being. Man is a temporally bound being and the horizon of being in time is death. Thus *Dasein* in *Sorge* ('Care'). He cares about his existence in relation to others, in relation to his death, and naturally anxieties beset him (*Angst*). In 'anxiety', *Dasein* finds itself face to face with the 'nothing' of the possible. In the Heideggerian sense it is the sensibility of *Dasein* that Camus, Kafka and Hemingway integrate; and their works are distinct responses to the problem of *Dasein* : the sense of Being, the loss of Being in Time and the untruth of language. The predominant view their writing unveils is that the essence of man is to exist in a particular way that uniquely exposes him to awareness of the truth of Being in the horizon of *Nichts* (Non-existence).

An analysis of Camus's *The Fall* reveals how man can shield himself from such awareness and that language which might articulate the truth (the 'house of being' as Heidegger puts it), can become a veil that hides it; the hero Clamence is trapped in abstractions, in bracketed concepts of conventional peities; that he cannot think his way beyond them, remains captive to a system of thought. When this happens, *Dasein* is living inauthentically, cut off from the true problems and mysteries. Kierkegaard expressed earlier that most expressions tend to become *Gerede*

(idle talk): "how ironical that by speech man can degrade himself below dumb creature"⁵. True, language tends to become infused with essence (abstractions), generalization and projection in a world, infinite in extent, mechanical in its operation, without purpose itself and therefore indifferent to the purpose of man. Joyce's *Ulysses* shows how souls of modern men are made up of the sleazy, shopwork fabrics of their world and their language. Beckett's art is more consistently emblematic of this view: habit of mind, thought and expression lock us in minor limbo and that habit is the series of compromises we make with the world; what precisely is the function of the art work is to break our habit of living, to unfold the horror and strangeness at the heart of life⁶. I find that Beckett's strategy has been more palpably able to unsettle the serious abstraction of critical discourses. *Waiting for Godot* makes one conscious that ideas are necessary to man if he is to order his experience, but time eventually erodes even the most apparently solid ideas. The effect on man of this is slow torture. If ideas were demolished instantaneously, the process would be far less painful; meaninglessness would at least be something definite⁷. Instead, however, man is continually teased with meanings that seem always just beyond his reach. *The Fall* represents this torment and Camus's hero Clamence in his own words and action carries this theme. It is a mock ironic *tour de force*, in confessional form: the confession of Jean Baptiste Clamence, a man who like the intellectuals of the time has spent his life in the "liberal conscience industry". The captain of such industry should go down with his ship but Clamence failed to rescue a girl who plunged into the Seine. His narrative makes it obvious that the more intricate pattern of rhetoric he spins, the further he is carried away from reality, and he realized that things and ideas that described him now begin to slip apart. He tells of his life in Paris as a lawyer:

I used to specialize in noble causes...I had my heart on my sleeve. You really might have thought that justice slept with me every night. I am sure you would have admired the accuracy of my tone, the appropriateness of my emotion, the persuasion and warmth, the restrained indignation of my speeches before the court. Nature has favoured me as to

my physique, and the noble attitude comes effortlessly, Furthermore I was buoyed up by two sincere feelings....⁸.

Semantically, "specialize in noble causes", "heart on my sleeve", "justice slept with me", "appropriateness of my emotion", "restrained indignation", "nature favoured me to my physique", "noble attitudes" are clichés—verbal moulds in which Clamence forces his experiences; it is instead of shaping reality himself, passing it on, precast. Lastly "buoyed up by two sincere feelings...", on the one hand is a false hyperbole, on the other an awkward passive construction. The narrative reminds one of the characteristic speeches of politicians who delight in oratory, but their root meanings reveal pointlessness aiming at "profundity" and "elegance". Clamence claims that he abounded in small courtesies, was generous, lived a full life. The following are more examples: "Giving up my seat in the theatre to allow a couple to sit together, lifting a girl's suitcase on to the rack in a train—these were all deeds I performed more often than others" (p. 18). He is complacent: "few creatures were more natural than I" (p. 22). The word "harmony" is his main feature: "I was in harmony with life, fitting into it from top to bottom without rejecting any of its ironies, its grandeur, or its servitude" (p. 23). Repeated several times "harmony" becomes abstruse redundancy. He succeeded in "living at the same time women and justice, which was not easy, went in for sport and art, and accepted marks of homage with a kindly pride" (p. 23). He is truthful: "to tell the truth, just from being so fully and simply a man, I looked upon myself as something of a superman" (p. 23). He makes brilliant improvisation on the "hardness of heart of our ruling class" (p. 24). Not only the hyperbolism and unusual collocations, but the noun adjectival combination appear unnecessary. Such emotionally loaded words are largely empty of reference and have their meaning chiefly in their emotional force. The structure and the pretentious diction, demonstrate the old rut; instead of clarifying abstractions make the narration more confusing. Clamence has no choice except to retrieve into the pattern of thought that has already been discredited. Emitt Parker views Clamence as a stock, satirical portrait of the left wing intellectuals whom Camus saw as lost in the nihilistic wasteland of the ideologies and systematic abstractions. The

portrait of Clamence, a penitent judge is actually directed at Camus himself; it is Camus's anguished response to the inauthentic wasteland of the ideologies and systematic abstractions. The portrait of Clamence, a penitent judge is actually directed at Camus himself; it is Camus's anguished response to the inauthentic existence. Conor Cruise O'Brien observes that Clamence's paralysis on the bridge corresponds to that of his creator, the laughter he hears denotes the discrepancy between what he has been saying and how he behaves⁹. The reader might easily recognize the deep seated hypocrisy of Clamence's existence. His strikingly grand, epigrammatical, and at times pedantic monologues not only gradually wither but also question and undermine the reader's complacency. Camus's Clamence thus represents the composite picture of the time, trapped in words, immersed in abstractions, that distort rather than reveal *Vers fallensein* (inauthentic existence) or fallenness. Nietzsche's opinion in *Will to Power* that through untruth, through counter-factuality, man 'violates' an absurd confining reality could be applied to Clamence's situation.

The problem of creating seeming rather than *being* obsessed Camus's contemporary, Hemingway too. Though Hemingway's response in terms of semantic perception tended to be very different, it is easy to identify how *Dasein* manifests in Hemingway. Hemingway's opinion as expressed in *Farewell to Arms* reveals an ironic distance from those universals which had so far dominated language. William Barret, a noted interpreter of Heidegger, quotes from his *What is Metaphysics* :

The history of the West marks the gradual estrangement from Being... This estrangement takes place because all the sophistication of modern consciousness; and all the technological mastery over nature sets us at a distance from it. We set object over *Being*, caught in our cities, we live in our fabricated mazes; we can no longer surrender ourselves to Being¹⁰.

The phenomenological assertion of Husserl that in language man comes to the truth of Being, is a major characteristic of the narrative in Hemingway. His story "Winner Take Nothing", shows *Being* in the horizon of *Nothing* (death/non being). It

needs to be mentioned here that Heidegger's "What is Metaphysics" (the subject of which was *Nothingness*) was written in 1927 preceding in time the story "Winners Take Nothing" which was written in 1930. Hemingway's celebrated novel *Farewell to Arms* suggests aversion to the stylistic conventions¹¹, but "Winners Take Nothing" makes a genuine break from riddle-making to forth-rightness, a strategy that induces an awareness that the reality spun within time produces characters dissolved into multitudes of perspectives and the personality as a hard outline, in constant form is ruled out; in other words there are layers below layers and at each level the psychological topography might show us a different map. Hemingway in a varied way acknowledges this fluid texture of reality. The following quotation might expose that he does not tell in abstraction that war is cruel but he forces his readers to endure the reality of cruelty. The narrative content shows the violence, menace of war—we have simply the things as they are; the narrative is its own meaning:

They shot the six cabinet ministers at half past six in the morning against the wall of a hospital. There were pools of water in the courtyard. There were dead wet leaves on the paving of courtyard. It rained hard. All the shutters of the hospital were nailed shut. One of the ministers was sick with typhoid. Two soldiers carried him downstairs and out into the rain. They tried to hold him up against the wall but he sat down in a puddle of water. The other five stood very quietly against the wall. Finally the officer told the soldiers it was no good trying to make him stand up. When they fired the first volley, he was sitting down in the water with his head on his knees¹².

The narrative makes us comprehend more than the ideas; it becomes a reality experienced. The absence of emotive words intensifies the horror of the scene. This aspect must be compared to Heidegger whose prose style cannot be separated from his thought. Steiner observes :

Heidegger's relation to idiom is distinctly problematic. He does not simply reject it in favour of arbitrary locutions but

seeks to reveal idiom in Wittgenstein's sense. Hence much of what he says is simultaneously obvious and arcane. His bold use of short sentences has a 'deliberate delaying' or blockading effect. We are to be slowed down from our customary business, we are to be bewildered and barred in our reading so that we may be driven deeper¹³.

I find that in quality, Hemingway's narrative strives towards this level of transparency. He aims at cutting through abstractions. He allows things to appear what they are. A compelling narrative of this kind, forces us to see what war does, and the foregoing quotation, though understated, produces the bizarre and grotesque ('horizon of nothingness'), that human existence is facing. "Nick Adams" stories are also marked by short staccato sentences, apparently desultory; they are linked by a meaning. The narrative throbs with grotesque and violence, and yet remains effortlessly plain. But most importantly, an examination of the story "The Winners Take Nothing" would reinforce the synchronousness of Hemingway and Heidegger's language consciousness. The experience of an old waiter in this story is the unravelling of Hemingway's stance to *Time* and *Being* (*Dasein*):

Tureing of the electric light he continued the conversations with himself. It is the light of course but it is necessary that the place be clean and pleasant. You do not want music. Certainly you do not want music. Nor can you stand behind the bar with dignity although that is all that is provided for these hours. What did he fear? It was not fear or dread. It was nothing that he knew too well. It was all a nothing and a man was nothing too. It was only that, and light was all it needed and a certain cleanness and order. Some lived in it and never felt it but he knew it was nada y pues nada y nada y pues nada. Our nada who are in nada, nada be they kingdom nada thy will be nada in nada as it is in nada. Give us this nada our daily nada and nada us our nada as we nada our nadas and nada us not into nada but deliver us from nada ; pues nada. Hail nothing full of nothing, nothing is with thee.¹⁴

Nada is for "nothing" in Spanish, and invocation to this "nothing" could not be taken as flippant repetition. The story in

the composite form reveals the presence of *Nothing*. In the shadow of the leaves against the electric light, the terror, the empty tables, the quiet chatter of the waiters, pervades the presence of *nada*. The winners, achievers, the failures take nothing—this the language itself exposes, however, varied it might be from person to person. Therefore, one cannot help feeling that it is impossible to think of time as a thing, it is non-thing, a nothing; this present reality constitutes the potentials of its own renunciation, made up of nothing (negation).

As being is in the horizon of non-being, death may come in many ways—warfare, the bull ring, a random gun shot, disease, accident and lurks in the mind: I die, I become nothing and the world becomes *Nothing* for me. Indeed, there is nothing metaphysical about human existence, it is always within nothing. As Heidegger regards, our being is a sort of thrownness, a primordial banality threatened by meaninglessness, which metaphysical speculation has long overlooked. Camus and Hemingway's narrative thus is a positive reaction to this portentous drift of time. The problems of compaction, dissipation and energizing of language could be seen against the permanence of time and sometimes the helplessness of the medium to get outside of time-space limit. Hemingway never went through the chain of reasoning, found explicit in Beckett, Heidegger or Camus, but he has seen what Heidegger speculated. One could sense the phenomenological perception (*Dasien*) in terms of language; the consciousness perceives the actualities of violence that gather their meaning as the 'Menacing' through the possibilities of *Nothingness* the sense purpose of phenomenology is attained in the form of intimate relation between consciousness and linguistic expression.

The foregoing analysis reveals that the consciousness of *Being*, Time and Language in Heidegger, Camus and Hemingway is manifested in varied forms of linguistic-semantic perceptions. There is an intense striving to get language and its readers inside the actual world, reading them with any degree of penetration is to sense the dynamics, the roughage of a process rather than its logic. But this might bring to a problem: if we see language as not merely a tool for expression but a mode of understanding, a medium of creating answers in words; it can be a form of personal investigation and discovery, an understanding of the self, its nature, its forms, its attitudes, its feelings—and we might

be impelled to question : whether the quest for *Being* (truth) in language is penultimate ? Steiner's insightful statement arouses the reader's response : "Language is the main instrument of man's refusal to accept the world as it is. Without this refusal, without the unceasing generation of the mind of counter worlds—a generation which cannot be divorced from the grammar of counterfactual or optative forms—we would turn forever on the treadmill.¹⁵ Indeed, the notion of language as the truth of *Being* (*Dasien*) is a productive exercise in our quest for creation and intelligibility, but it is potentially reductive because there could always be the possibility of meaning becoming a creative *excess* (transcending truth), in the sense that Steiner implies.

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T. R. Sharma

**RUSKIN'S VIEWS ON INDIAN ART :
A CASE OF CULTURAL INTERFERENCE**

That Ruskin had quite an unsympathetic attitude towards Indian art and architecture needs no reiteration, but certainly a re-evaluation. Ruskin was not the only man of letters among the late Victorians who developed a hostile outlook towards everything Indian. Tennyson, Arthur Clough and many others, if not vociferously, covertly expressed disapproval of many Indian ideas which were glorified by their predecessors half-a-century ago. Ruskin's cynical criticism of Indian art, architecture and sculpture represents a bitter reaction of many Britishers to India based on considerations other than merit. There is no denying the fact that Ruskin could never understand Indian religion and culture and hence gave a faulty criticism of Indian art.

The art, architecture and sculpture of India dedicated to the service of religion, seemed to Ruskin to be altogether unnatural, irrational and monstrous. Criticizing Hindu architecture, Ruskin writes :

But, as matter of historical fact, the idea of such presence has generally been both ignoble and false, and confined to nations of inferior race, who are often condemned to remain for ages in conditions of vile terror, destitute of thought. Nearly all Indian architecture, and Chinese design arise of such a state.¹

At another place he writes :

...without thinking idolatry an excuse for mechanical misconstruction, or dreading to be called upon in other cases, to admire a systemless architecture, because, it may happen to have sprung from an irrational religion.²

Commenting on the progressive skill in imparting motion to statutes, Ruskin writes :

The figure of monstrous Gods on Indian temples have their legs separate enough : but they are infinitely more dead than the rude figures at Branchidae sitting with their hands on their knees.³

Here and there if Ruskin has praised Indian art, it is done with reservation and qualification. In the entire corpus of his art-criticism, he has only a few lines of praise for the skill of design displayed in the traditional decorative patterns on the threshold of Hindu homes, known as *Alpna* :

We English have not the inborn power of design that Oriental nations have. The Indian woman, when she has swept her doorstep, takes some coloured sand, and sprinkles it in a pattern on the ground. She forms the pattern easily and gracefully and more beautifully than anything you could learn to do after years of study in the school of design at South Kensington.⁴

But this scanty praise is a poor compensation for all the damage done by Ruskin by criticizing Indian art with bias and unsympathy. At times he seems to be inclined to praise Indian art for its delicacy and refinement, but again not without reservations. For example in "The Two Paths", he writes :

The decorated works of India are, indeed, in all materials capable of colour,—wool, marble or metal,—almost inimitable in their delicate application of divided hue, and fine arrangement of fantastic line...the love of subtle design seems universal in the race and is developed in every implement that they shape, and every building that they raise; it

attaches itself with the same intensity, and with the same success, to the service of superstition, or pleasure, or of cruelty.⁵

Similarly at another place he fails to appreciate the beauty in Indian art :

It is quite true that the art of India is delicate and refined. But it has one curious character distinguishing it from all other art of equal merit in design—it never represents natural fact. It either forms its compositions out of meaningless fragments of colour and flowing of line; or if it represents any living creature it represents that creature under some distorted or monstrous form.⁶

And yet in another passage his ignorance of the symbolic value of Hindu religion comes in the way of his proper evaluation of the excellence of Indian art :

...the pattern which for centuries has been basis of ornament in Indian schools—the bulging leaf ending in a spiral. The Indian produces beautiful designs with nothing but that spiral. You cannot better his powers of design, but you may make them more civil and useful by adding knowledge of nature to invention.⁷

In “Modern Painters” he avers with a sense of assurance, but of course without discernment that countries like India

for the most part characterized by moist and unhealthy heat and watered by enormous rivers cannot develop the mind or art of man. He may reach great subtlety of intellect, as the Indian, but not become learned, nor produce any noble art only a savage or grotesque form of it.⁸

Ruskin's unsympathetic attitude towards Indian art was mainly due to three factors—his distorted view of art, his commitment to Christianity and his political views. Ruskin had a very strange view of art which is full of contradictions and inconsistencies. As such when he applied his view to the Indian Art

Ruskin's Views on Indian Art

51

he had erroneous conclusions. Ruskin revived the tradition of absolute "rules" which the Romantics so assiduously and vociferously challenged. Though Ruskin was right in opposing those who held that there were no standards in art, yet he had a funny notion of standards. By standards of art he meant "laws of truth and right ..just as fixed as those of harmony in music, or of affinity in Chemistry."⁹ Then he made a ridiculous statement, "Until people are ready to receive all I say about art as 'unquestionable',...I don't consider myself to have any reputation at all worth caring about."¹⁰ On the basis of this conception of art he declared the French impressionism as bad because it violated one of the important laws of art, i.e., the objects must be painted with clarity and detail that can be seen from the point of observation.¹¹ According to him the great school of art "introduces in the conception of its subject as much beauty as is possible, consistently with truth." He further argues :

...the corruption of the schools of high art...consists in the sacrifice of truth to beauty. Great art dwells on all that is beautiful; but false art omits or changes all that is ugly. Great art accepts Nature as she is, but directs the eyes and thoughts to what is most perfect in her; false art saves itself the trouble of direction by removing or altering whatever it thinks objectionable.¹³

With this attitude towards Art, Ruskin failed to understand or appreciate the symbolic depth of Indian art. Needless to point out that Indian art is instinctively and profoundly symbolic. Ruskin laid stress only on mental and sensuous perception of an object. The idea of spiritual and imaginative perception was rejected by him. For him a "primrose by the river's brim" was just a primrose and the man to whom "the primrose is anything else than a primrose: a star, or a sun, or a fairy's shield, or a forsaken maiden" is wrong.¹³ But an Indian artist overlooks external details and tries to get at the essence of the object. He sees the soul of things. Ruskin believes in the soul of man but not in cosmic soul. It is therefore natural that an Indian artist (to the great dissatisfaction of Ruskin) believes that Truth, Power, Beauty (सत्यम् शिवम्, सुन्दरम्) consist in simplicity. Indian artist does not merely see and understand but also feels and

hence there is so much of symbolic depth in his creations, Ruskin lays emphasis on truth in art but it is only externally discernible truth that he cares for. Indian artist finds a man true only when he feels his infinity, where he is divine and the divine is the creator in him. Indian art does not deal with mere facts but tries to set forth the bond of the personal relationship uniting our hearts with this world through all time. And this, according to an Indian artist, is Reality and this is Truth—Truth that has its external relation with the Supreme Person. Indian art aspires to make the Supreme Person manifest through itself. It rejects facts looked upon as mere facts, having their “chain of consequences in the world of facts”. Through art Indians endeavour to communicate with the Supreme Person, who reveals Himself to us in a world of unending beauty amidst the dark world of facts. Such an abstract and symbolic notion of art was incomprehensible to Ruskin, although in his attempt to arrive at a view of art he laid greater emphasis on art’s power of conveying ideas rather than on its technical perfection. He wrote :

The art is greatest which conveys to the mind of the spectator, by any means whatsoever, the greatest number of the greatest ideas; and I call an idea great in proportion as it is received by a higher faculty of the mind, and as it more fully occupies and in occupying, exercises and exalts, the faculty by which it is received.¹⁴

The second factor which prejudiced Ruskin’s attitude against Indian art was his rigid commitment to Christianity. His aesthetic theory was intensely influenced by the spirit of medievalism. He can conveniently be called the Newman of the aesthetic movement. Like Newman he rejected the pure rational approach of the eighteenth century. Again like Newman, he regarded the Middle Ages not the the period of darkness but of light. What Newman did in the field of religion, Ruskin did in aesthetics. In the second volume of *Modern Painters* he brings about a comparison between Christian art and Greek art. He confidently writes that shortcoming will “be visible in every Pagan conception, when set beside Christian.” He points out difference of kind “as to make all Greek conception full of danger to the student in proportion to his admiration of it”; and he underlines

the fatal effect of its "pernicious element" on the "solemn purity" of the Italian schools :

The Greek could not conceive a spirit; he could do nothing without limbs; his God is a finite God, talking, pursuing, and going journeys; if at any time he was touched with a true feeling of the unseen powers around him, it was in the field of poised battle; for there is something in the near coming of the shadow of death, something in the devoted fulfilment of mortal duty, that reveals the real God, though darkly. That pause on the field of Pratea was not one of vain superstition; the two white figures that blazed along the Delphic plain, when the earthquake and the fire led the charge from Olympus, were more than sunbeams on the battle dust; the sacred cloud, with its lance light and triumph singing, that went down to brood over the masts at Salamis, was more than morning mist among the olives; and yet what were the Greek's thoughts of his God of Battle? No spirit power was in the vision: it was a being of clay strength, and human passion, foul, fierce, and changeful; of penetrable arms, and vulnerable flesh. Gather what we may of great from Pagan chisel or Pagan dream, and set it beside the orderer of Christian warfare, Michael Archangel: not Milton's 'with hostile brow and visage all inflamed'; not even Milton's in kingly treading of the hill's of Paradise; not Raffaele's with the expanded wings and brandished spear; but Perugino's with his triple crest of traceless plume unshaken in heaven, his hand fallen on his crossleted sword, the truth girdle binding his undinted armour; God has put His power upon him; resistless radiance is on his limbs; no lines are there of earthly strength, no trace on the divine features of earthly anger; trustful, and thoughtful, fearless, but full of love, incapable except of the repose of eternal conquest, vessel and instrument of Omnipotence filled like a cloud with the victor light, the dust of principalities and powers beneath his feet, the murmur of hell against him heard by his spiritual ear like the winding of a shell on the far off sea shore.¹⁵

This is how Ruskin looked down upon the Pagan art. Indians are the only living Pagans. Indians dedicated everything to gods.

Ruskin professes to praise only those painters whose art manifests ethical qualities. He eulogizes Turner for his truth and rejects Claude for falsity. He shows religion the main source of Giotto's strength and points out irreligion as the weakness of Titian. But he seems to have a very strange view of religion because of which he condemns all the Gothic and Pagan architecture. Perhaps Ruskin's commitment to Christianity, particularly to Evangelicalism, rendered him incapable of comprehending the subtleties of Pagan art. He, therefore, failed to appreciate the underlying beauty and idea of Indian art. In 'A Knight's Faith', his reference to Hinduism smacks of religious fanaticism:

East of Indus you have the numberless Brahmic religious ...Hindus ..attaching themselves no more to any one conceivable or visible God, but floating and whirling round any quantity of inconceivable, invisible God and, in their symbols, monstrous gods,—gods like cuttle fish, with uncountable legs; gods like cauliflowers, with inseparably sprouting heads...air-gods, water-gods, mud-gods, vacuum-gods...infinitely shapeless oddings of unhatchable eggs.¹⁶

Biased and insensitive to the symbolic profundity of Indian thought, he in 'Fors Clavigers' Letter 63, refers to "poor Indians whose untutored mind sees Gods in Clouds."¹⁷

Ruskin's insularity is manifest not only in his religious prejudices but also in his political ideas. He ignored the fact that each civilization develops its own standards for every human activity, and as such it should be judged in view of its own standards. Ruskin tried to evaluate Indian art not only by applying Western values and standards of judgement but also without shedding his narrow religious and political biases. Like many Europeans of the nineteenth century, he believed that it was the "White men's burden" to civilize barbarious people like Indians. Again like many of his contemporaries, he thought that India was a country of uncivilized, backward, caste-ridden and superstitious natives, exploited by a few native rulers and to enlighten them was the sacred duty of the 'whites'. The first Indian war of Independence (1857) aggravated Ruskin's bitterness and hostility towards India. As a matter of fact in the later half of the nineteenth century the 1857 upheaval in India proved a

powerful detriment in British response to India. The events in India in the year 1857 were painted by English chroniclers in such a bitter mood as to heap on the Indian soldiers all conceivable crimes, atrocities and inhumanities. This caused a sense of hatred and hostility in the entire English nation. Russell, the *Times* correspondent in India, noted in his *Diary* that

the mutinies have produced too much hatred and ill-feeling between the two races to render any mere change of the rulers a remedy for the evils which affect India, of which those angry sentiments are the most serious exposition.. Many years must elapse ere the evil passions excited by these disturbances expire; perhaps confidence will never be restored; and, if so, our reign in India will be maintained at the cost of suffering which it is fearful to contemplate.¹⁸

It is, therefore, natural that literature written in England in the second half of the nineteenth century projects the attitude of English writers prejudiced by hatred and dislike for everything Indian. Tennyson, the Victorian Poet-Laureate and the representative voice of the age, vented his indignation at Indians and believed that England was morally superior to India in every respect. In his poems such as 'The Defence of Lucknow' and 'Akbar's Dream', he gives expression to this belief.¹⁹

Ruskin fell in line with Tennyson and his reaction to the events of 1857 went a long way towards prejudicing him against Indian art. In the following passage of 'The Two Paths', Ruskin expresses his sharp reaction to the 1857 events :

Since the race of man began its course of sin on earth nothing has ever been done by it so significant of all bestial, and lower than bestial, degradation, as the acts of the Indian race in the year that has just passed by....Cruelty stretched to its fiercest against, the gentle and unoffending and festered to its loathsomest in the midst of the witnessing presence of a disciplined civilization—these we could not have known within the practicable compass of human guilt, but for the acts of the Indian mutineer.²⁰

His natural sympathies and concern for his countrymen who, according to him, were subjected to undeserved atrocities, are

understandable. And this concern clouded his vision. Like Tennyson and many of his other contemporaries, Ruskin was convinced of the moral superiority of English race to Indians. He was also of the view that the benevolent English rule over India should be perpetuated. In his Preface to 'A Knight's Faith', he quotes from Sir Herbert Edward's boon on his military operations in Punjab in the year 1848-49 :

...because I know it to be good for the British public to learn, and to remember, how a decisive soldier and benevolent governor can win the affection of the wildest races, subdue the treachery of the basest and bind the anarchy of dissolute nations—not with Walls of fort or prison, but with the twing roots of Justice and Love.²¹

With this exhortation to English rulers, Ruskin contemptuously rejects the idea of British withdrawal from India and other colonies. In 'Fors Clavigers' Letter 14, Ruskin disapproves any idea of the withdrawal of the enlightened prisons of England from India and asserts that such would be disastrous to Indians. He disapprovingly asks :

Are you ready, even now, in the height of your morality, to give back India to the Brahmins and their cows, and Australia to her aborigines and their apes?²²

He looked down upon Indians as uncivilized and incapable of organizing their affairs themselves. As such Indian art, according to him, represents nothing but baser instincts of Indians.

Thus in his attitude towards India, Ruskin projects a sharp contrast to his illustrious predecessors—the Romantics. It may be a reaction to the Romantics who glorified India and its spiritual wealth.²³ Ruskin rejected the Romantics and it is possible that his reaction to India and Indian art may be in conformity with his attitude towards the Romantics. American poets and writers in the first half of the nineteenth century, too, explicitly expressed their infatuation for Indian religion and philosophy. Emerson, Thoreau, Whitman, not only referred to India eulogistically, but also tried to follow many a philosophical idea of India. Ruskin's disapproval of everything Indian may

again be a partial reflection of his view of his English and American predecessors. But it cannot be gainsaid that his temperamental limitations were to a very great extent, responsible for his prejudicial vision of India. His almost fanatic belief in Christianity illiberalized his attitude towards Indian religion and Indian way of life. Then his Western canons of art were not adequate to have a fair assessment of Indian art. And lastly his political ideas regarding colonization and his shock at the reported brutalities committed by Indians on Englishmen in 1857 further embittered him against India. All this resulted in his distorted criticism of Indian fine-arts. Besides, he could not formulate and follow a particular system of aesthetics. In the first volume of *Modern Painters* he endeavours to discriminate between the ideas of power, of imitation, of truth, of beauty, etc. He follows this system, though not sincerely, in the first two volumes. But in the third volume he abandons his system and writes :

I do not intend now to pursue the inquiry in a method so laboriously systematic; for the subject may, it seems to me, be more usefully treated by pursuing the different questions which arise out of it just as they occur to us, without too great scrupulousness in marking connections, or insisting on sequences. Much time is wasted by human beings, in general, on establishment of systems; and it often takes more labour to master the intricacies of an artificial connection, than to remember the separate facts which are so carefully connected.²⁴

Such an unsystematic, discursive and capricious approach to art could not have enabled him to get at the ideas embodied in Indian art. And then his limited vision did not allow him to evaluate anything great and profound judiciously. George Frederick Watts, the great English painter, is right in his evaluation of Ruskin:

The higher the art, the less he (Ruskin) seemed capable of comprehending it. He had no sympathy with the human and divine; and was incapable of appreciating either Michael Angelo or Titian.²⁵

He was naturally incapable of comprehending the Indian art, because it is higher and deeper.

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16. *Ibid.*, XVI, 262.
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18. See R. C. Mazumdar, et. al., *An Advanced History of India*, (Macmillan and Co., Ltd., 1953), pp. 782-783.
19. In 'The Defence of Lucknow' he glorifies the courage and valour of Lawrence, Havelock and Ontram who defended Lucknow when it was besieged by Indian sepoys. In the poem Tennyson celebrates the superiority of the English race :

Handful of men as we were, we were English in heart and in limb,
 Strong with the strength of the race to command, to obey, to endure,
 Each of us fought as if hope for the garrison hung but on him.
 —*The Poems of Tennyson*, Ed. Christopher Ricks, (Longman), p. 1252.

Tennyson betrays a sense of racial superiority even when he praises the Indians who tried to help the beleaguered Englishmen in Lucknow in 1857. He refers to Indians as 'black' and assumes the air of superiority by posing as dispenser of justice. In another poem, 'Akbar's Dream' written in 1891-92, Tennyson glorified the British empire in India through the dream of Akbar, the Moghul emperor. He shows Akbar seeing in a dream the fall of his empire and the rise of better rulers. He dreams that "an alien race" comes from the West and builds an Empire in India based on "Truth, Peace, Love, and Justice", thus fulfilling the mission of Akbar :

...I watched my son,
 And those that followed, loosen stone from stone,
 All my fair work ; and from the ruin arose
 The shriek and curse of trampled millions, even
 As in the time before ; but while I groaned,
 From out the sunset poured an alien race,
 Who fitted stone to stone again, and Truth,
 Peace, Love and Justice came and dwelt therein,
 Nor in the field without were seen or heard
 Fires of suttee, nor wail of baby-wife,
 Or Indian widow ; and in sleep I said
 "All praise to Alla by whatever hands
 My mission be accomplished !"

(*Ibid.*, p. 1448).

20. *The Works of John Ruskin*, XVI, 242.
21. *Ibid.*, XXXI, 384.
22. *Ibid.*, XXVII, 244.
23. Wordsworth, Coleridge, Southey, Byron, Shelley, Thomas More,
 name only a few, had genuine admiration for Indian religion and spiritual
 richness.
24. Ruskin, *Modern Painters* 3, *The Works of John Ruskin*, V, 2.
25. George Frederick Watts, *Life of Jowett*, II, 109.

BOOK REVIEWS

VIKRAM SETH. *The Golden Gate*. Delhi : Oxford University Press, 1989.

Vikram Seth, (b. 1952) the Sahitya Academy award winner, for his *The Golden Gate* was studying economics at Stanford University, California when he composed this novel in verse. His mother is a judge in Delhi Highcourt and the father is a leather technologist in Calcutta. Vikram Seth had his earlier education at Doon School. He also studied at Corpus Christi College in Oxford and after that he has selected Stanford in preference to Harvard and Yale for his higher studies. He enrolled himself for doctoral degree on the demographics of seven villages in China, where he lived for two years. Thus, the novelist-poet is well conversant with four prominent civilizations of the world viz. Indian, Chinese, English and American. Seth has published one travelogue entitled *From Heaven Lake* (Chatto and Windus, 1983) about his experiences of hitch hiking through Sinkiang and Tibet and a collection of verse *The Humble Administrators' Garden* (now available in Three Crown series of Oxford University Press, Delhi). Seth says that he did not choose to study literature because a student of literature has to read even if he does not enjoy reading a particular book while as a general reader he has a freedom to put down any book he does not like.

The genesis (in the limited sense of the term) of *The Golden Gate* according to him took place in a book-shop where Seth

came across two translations of Alexander Pushkin's novel in verse, *Eugene Onegin* (1823-31). Out of curiosity Seth says he wanted to compare both the translations. But, he could not continue with it for long because the translation by Charles Johnston was quite fascinating and Seth went on reading page after page without doing any comparison. Within a month Seth read it five times and then said to himself, 'Let me try using this stanzaic form'. Thus, Pushkin has influenced him in the first place. Another formative influence on Seth is that of Timothy Steele to whom the book under review has been dedicated. Seth wanted to join a course in Creative Writing at Stanford but because of a conflict in schedule could not. Therefore, he needed an informal teacher. Of this need he came across Timothy Steele who is different from many of his contemporaries in his use of traditional meter and rhyme. Both Timothy and Seth are voracious readers of literatures and have memorized a great deal of poetry so much so that when one falters the other can supply the missing word. "Both men believe that modern poetry has foundered because it is no longer accessible to the common reader: It has become, they say, too arcane, too remote from everyday experience."

The Golden Gate has five hundred ninety three (including Acknowledgements, Dedication and Contents) contiguous sonnets with a complex rhyming scheme of a-b-a-b, c-c-d-d, e-f-f-e, g-g. Each sonnet like a Shakespearean one can be divided into three quatrains and one couplet but unlike his predecessors he uses sonnet form for narration and not for expressing one single emotion (a sonnet is basically a lyric) and also the couplet in Seth's sonnet does not do the summing up as it does in a Shakespearean sonnet. Unlike Shakespeare, Seth does not employ iambic pentameter in his stanza but uses iambic tetrameter. To maintain the rhyme and meter consistently for more than three hundred pages is an arduous task indeed. Nowhere has the poet used prose narrative in the book. Even the dedication, acknowledgements and contents have been given the sonnet form. The following is the sonnet enumerating the contents of the novel :

1. The world's discussed while friends are eating.
2. A cache of billets-doux arrive,

3. A concert generates a meeting.
4. A house is warmed. Sheep come alive.
5. Olives are plucked in prime condition.
6. A cat reacts to competition.
7. Arrests occur. A speech is made.
8. Coffee is drunk ; and scrabble played.
9. A quarrel is initiated.
10. Vines rest in early winter light.
11. The Winking Owl fills up by night.
12. An old affair is renovated.
13. Friends meditate on friends who've gone.

The months go by ; the world goes on.

In the first chapter are introduced John and Janet who do not discuss the problems the world is facing (or was facing) but the problem of loneliness and alienation and correspondence is invited by giving an advertisement for companionship.

In the second chapter, out of the eighty two response letters, John replies to three and meets Wasp Bluestocking and Belinda Beale- Anne T. Fresie (Janet herself) declines a meeting but Elisabeth Dorati (Liz) readily accepts it. Soon John and Liz are found engaged in amorous behaviour—they have “bit the apple/ Of mortal knowledge” (2.54, p. 51), though their acts are not described as explicitly as are described by Balwant Gargi in his *Naked Triangle*.

Of the thirty-seven stanzas in chapter three, first twenty-seven are devoted to introducing and describing Paul and Philip (Phil). In the rest of them a music programme at Stanford is described. It is here that Philip and John turn out to be old friends and Liz is introduced to Phil.

In the fourth chapter are introduced Prof. Pratt and Kim Tarvesh (an anagram of Vikram Seth). While Prof. Pratt is working on his fourth book ‘The Pratt Hypothesis....’ (that Pittsburgh is a “redeemer of our nation”), Kim is pursuing his Ph.D. work in economics (like the poet himself). The party ends with heavy drinks resulting in homosexual behaviour of Ed and Phil. The act is repeated many times later. While Phil has neither any

sense of guilt and remorse, Ed feels guilty and quotes Bible and confesses, but does not want to snap his relations with Phil ; rather he feels "unaccustomed pain" (5, 6, p. 103) at their separation.

The first five stanzas of the fifth chapter are a sort of justification and the poet's rumination over the stanza and form just like that of Henry Fielding in an opening chapter of every book in *Tom Jones*. The story does not move forward in this chapter but Ed's confusion is highlighted—he maintains his homosexual relations with Phil and hates it, too. A party is also hosted in this chapter to celebrate "that [they are] still alive" (5.22, p. 111).

The cat Charlamagne reacts to John and Liz affair in the sixth chapter and considers John his rival. In his rivalry he urinates on John's bed near his head, defecates on his briefcase and tears his papers. He is ultimately sent to a cat psychiatrist. Janet laments her "fragmented life and art" (6.34, p. 140) and Philip Weiss (Phil) is shown concerned with the form of government (Russian set up and American set up).

The seventh chapter is literally a plea for disarmament. In the Lungless Labs of the Lungless Town the scientists are making all sorts of devices to kill enemies. The latest one which "batters/Live cells and yet—this is what matter/Leaves buildings and machines intact" (7.6, p. 151) reflects the dehumanization of scientists. A huge procession is taken out against armament which is addressed by a priest O'Hare who makes a sensible and coherent speech. Liz is also invited to speak which is a mere babble because she is not dedicated to the cause. Though, thematically this chapter no where fits in the novel yet it is the only sensible one in the entire book. The priest's speech running into nineteen stanzas may be criticized by a few, purely for its monotony.

Phil and Ed are passionately in love with each other. Phil loves Ed's body but Ed wants to keep their relations platonic. Both of them argue their own cases, in chapter eight, after playing scrabble. They manhandle each other when Phil wants to sleep but Ed wants to converse ; Phil's left eye and cheek are bruised. But, they soon reconcile perhaps thinking that their ends will be met. While Ed quotes the Bible in his support, Phil

exhorts him to shun all religiosity but fails to change him. They share the same bed but "lie apart...each keeping/Unshared, his bitterness of heart" (8.36, p. 191). The result of Ed's beliefs is that he "falls asleep at last, but Phil,/At two, at three is wakeful still" (8.36, p. 191).

Climax is reached in chapter nine of the book when John comes to know of the relationship between Ed and Phil. He gets angry but Phil only advises him : "Try it yourself sometime" (9.15, p. 199). When Liz comes to know the reason of John and Phil's tiff, she wants to laugh it off and reveals that she has been in the know of it since long. Nay, she is ready to have an open discussion on it which John does not withstand. Phil and Liz go for a walk to the Golden Gate where Phil discusses his relations with Ed and Liz talks about her relations with John. Both of them are dissatisfied with their love-partners. Though they justify their actions on account of loneliness and their divided selves yet the open discussion of a brother's homosexual relations in the presence of his sister is beyond the imagination to an Indian mind.

In the tenth chapter Mike Dorati, Mrs. Dorati and John go to clip and prune the vine when John visits Dorati after one year of his courtship of Liz. Mrs. Dorati, a patient of cancer (in liver) wishes to have grand children but all her children are preoccupied with other things. John charges Liz with having an affair with Phil but soon "a sick repentance seeps/Into John's heart" (10.38, p. 232).

The eleventh chapter opens with a marriage-party of Liz and Phil. Within a week of Lungless Lab case judgement they enter into wedlock and an invitation is sent to John who frowns at it and makes a discourteous and rude reply snapping his relations with Liz for ever ; though Liz tries to reconcile twice. John is shown moving from bar to bar to date a new girl every time. Janet gets this news and visits one bar where she meets John. They go to sea-side on week ends. No substantial reasons for Liz and John's break-up are given. While Liz utters : "...it's over—it's no use" (11.19, p. 243), John considers Liz's behaviour to be "suave duplicity" (11.26, p. 247).

In the twelfth chapter John and Jan are shown at good terms and living together, though of course with some reservations. They go to sea-shore in their spare time. Jan displays her art objects in a small gallery, Marcuss Ladd. But, the press does not speak well of it. Though, she is disheartened yet she resolves to continue with it. She arranges a party to which Liz and Phil are also invited, thinking that John would reconcile with them. Jan goes to meet Sue who is going to France for a year. Her vehicle does not start on her return so on Phil's advice (on phone) she takes a "ride up with" (12.28, p. 276) Lamonts. They meet an accident and a phone call from police enquires after her "next of kin" (12.36, p. 280).

In the last chapter are announced the deaths of Jan, Matt, Joan and Liz's mother and the birth of Liz's plump child who is named John Weiss. Art critics hail Jan as a great painter after her death and criticise all those who had not appreciated her. John is once again torn of loneliness. He "in a crumpled suit, unshaved/[walks] on Market" (13.42, p. 302) and slips Ed who greets him. Liz, through a letter, teaches him a lesson of love by hinting at the fragility of short life. The book has an open ending as John's mind is not revealed as to how he will react to Liz's letter and what course he will follow in his life.

Thirteen months labour has gone into the making of this "Californian novel, peopled by unmistakably Californian characters" (two of them yuppies). The novel deals with Californian psychology and awareness and "suggests an intimate knowledge of California mores, from its bill-boards and bumper stickers to personal ads and pet psychiatrists. *The Golden Gate* is filled with details about California that natives sometimes overlook because of excessive familiarity". There is nothing striking about the theme of the novel as so many American authors (John Updike, John O'Hara and Jack Kerouack, to mention a few) have already exploited it. Even the treatment of theme cannot be described as innovative. Despite the fact that mush artistry has gone into the making of this novel, the novel will not be able to face the test of time. If the parameters given by Leo Tolstoy (who judged books on the basis of their purpose) are employed, *The Golden Gate* is a bad piece of art. On the basis of classification done by Bacon it falls in the category of books which are only to be tasted.

By giving its award for 1988 to *The Golden Gate*, the Sahitya Academy has promoted a book which is totally alien to Indian culture in its theme and ethos, which has neither Indian characters nor Indian psyche nor even Indian locale. Can the experimentation or the mark of best seller be the only criterions for the much coveted award? What kind of values does Sahitya Academy want us to cherish by promoting such a book?

—Susheel Kumar Sharma

PROF. NAGENDRA. Ed. *Jayashankar Prasad: His Mind and Art*. Delhi : Prabhat Prakashan, 1989.

Prof. Nagendra has done commendable work in bringing a major writer in Hindi to the knowledge of readers and students of English Literature. Jayashankar Prasad deserves to be placed not only among the major poets of the world but also among prominent novelists, dramatists and philosophers. Prof. Nagendra has in this volume shed light on all the aspects of the multifaceted literary personality of Jayashankar Prasad. In this he is ably assisted by a number of prominent scholars of Hindi and English literature. The volume is a fitting tribute to this great writer during his centenary year.

The first article "The Contemporary Literary Scene" by Prof. Shanti Swarup Gupta critically evaluates the contribution of Jayashankar Prasad to Hindi Literature. Prof. Gupta sheds light on the social and literary scene prior to the advent of Jayashankar Prasad. The impact of Western Literature and society and the struggle for freedom from the British yoke gave birth to renaissance in Hindi Literature. But soon it led to a classical strain in the Dwivedi era. Jayashankar Prasad is rightly called the architect of the Romantic movement in Hindi literature. He was the founder of romanticism in the field of poetry as well as drama. Prof. Gupta has outlined the difference between the poets of the Dwivedi period and the romantics who succeeded them. The matter of fact style and the extrovert outlook of the Dwivedi era gave way to spiritual contemplation, intellectual curiosity, self-surrender, lyricism and a spontaneous overflow of deep emotion.

In the realm of drama there was an emphasis on moral values and a propaganda of nationalist ideals before Prasad. He gave a new direction to Hindi drama by combining a well constructed plot with poetic imagery, living characters and effective atmosphere. But Prof. Gupta does not clearly state his opinion regarding the criticism levied against Prasad's plays. He rightly says that Prasad's novels are bodies of creative observations.

In the second essay "A Life-Sketch", Dr. Vishva Nath Misra has given a brief outline of Prasad's life. Specially those incidents which shaped his personality as his writings are an expression of his inner world. Jayashankar Prasad is one of the very few poets who have combined a strong business acumen with a romantic outlook on life and aesthetic sensibility. These two qualities are generally considered to be irreconcilable. Dr. Misra writes that this is because Prasad was inspired by Lord Rama in his daily life. While his romantic outlook was inspired by Lord Krishna the death of his wives left him miserable, longing for love and companionship. This unhappiness and passionate longing found expression in his poems. *Aansu* as Dr. Misra points out is a beautiful expression of the poet's emotions. The poem begins with personal grief but ends with universalization of his emotions. Prasad's deep concern for men and society made him write about social problems and their solutions. It was his deep study of human psyche and his sublime vision that led to his magnum opus, *Kamayani*.

Dr. N. C. Sehgal in the next article "Literary Corpus—A Chronological Study" gives a brief outline of all the works of Jayashankar Prasad chronologically arranged.

Prof. Ramesh Chandra Shah has written about the 'Lyrical Art' of Jayashankar Prasad in the next essay. Prasad is primarily a poet. Even his plays reflect his innate poetic sensibility. Prof. Nagendra has very rightly placed the essays about his poetry before the ones about other aspects of his literary career. A unique quality of his genius is that he is involved as well as detached at the same time. It is beautifully explained by Dr. Ramesh Chandra Shah. He writes—"we are touched and disturbed by what strikes us as a personally poignant experience; and yet, as the poem evolves, this personal centre is transformed into something impersonal and we find ourselves gradually lifted on to a state of pure contemplation". Prof. Shah feels that

Jayashankar Prasad's "theatrical sense of life" saves him from excessive sentiment. But the meaning of this phrase is not clear. An important quality of lyrical poetry is its music. Prasad was endowed with, a fine sensibility for music. All the poems in *Lahar* are lyrical in tone while some of them are pure songs. *Kamayani* is known for its lyrical quality.

In the next essay "Epic of the Soul", Prof. Nagendra has competently evaluated *Kamayani* as an epic. He finds that it contains all the essential elements of an epic but on a very different plane. The essential features of an epic rightly enumerated by Prof. Nagendra are :Great Theme, Powerful Sentiments, Sublime Characters, Grand Style and Universal Message. *Kamayani* does not deal with the heroic deeds of a grand personality. Nor does it sing about a great war. The events in *Kamayani* are mighty but they take place in the human psyche not in the outer world. Here the conflict is in man's struggle to attain complete control over Reason or Intellect. The physical battles in which Manu is engaged become insignificant. Manu is not a man of distinguished name and sublime character. Prof. Nagendra very aptly states that he "represents the Human Psyche in its evolution from inception to perfection". The style of *Kamayani* has a grandeur even though it is nowhere close to that of a traditional epic. Prof. Nagendra has effectively proved that even though it is not a traditional epic it is an epic of the human soul.

"A Study of Poetic Form and Technique", the next essay is by Dr. Akhilesh Kumar Tripathy. The poetry of Jayashankar Prasad is divided by him into four major categories. They are Narrative Poetry, Muktak Kavya or Stray Verse, Short Narrative Poetry, and Poetic Drama. Dr. Tripathy refers to the Sanskrit and Hindi metres adopted by Prasad. He writes—"even while choosing 'rupamala', 'vir', 'tatenk', etc., the famous Hindi moraic metres, he experiments creatively with their rhythmic pattern and musical melody." But these terms have not been explained; therefore it is difficult to understand the way Prasad has experimented with them. Similarly it is impossible to see how Prasad's dexterous use of the metre 'arilla' with 'twenty morae (matras)' is an evidence of his mastery of his craft. *Aansu* has very rightly been praised for its matchless musical appeal. But in what sense "every metre of its quatrain of the poem is independent and related simultaneously".

In the second part of this essay Dr. Tripathy has very competently dealt with the poetic embellishments of Prasad's poetry.

In the "Art of Fiction" by Prof. K. K. Sharma, Prasad's two and a half novels and five collections of short stories are evaluated in order to understand 'his mind and art'. Prof. Sharma rightly feels that he wrote novels only when he found his theme and subject unsuitable for poetic or dramatic treatment. Or when he needed refuge and relaxation after feeling over exhausted by composing intensely emotional and thoughtful poetry. The plot of *Kankal*, Prasad's first novel is said to be simple, realistic and tragic. It is realistic as it boldly exposes the weaknesses of society. The end is very tragic and depressing. But the plot is not simple. There are so many episodes in the novel and so many characters that the story has become very complicated. His second novel *Titli* has a simple plot. Prasad's novels portray his desire for reformation of the society specially the position of women in it. His belief in Eternal Bliss as opposed to Buddhist doctrine of nihilism is also apparent in his novels. The stories of Prasad are divided by Prof. K. K. Sharma into two groups, early and later. The early stories are descriptive, symbolic and historic. The characters usually represent basic human values. In his later stories there is a full flowering of his art of fiction writing. The stories are artistic, thought-provoking, emotional and have a proper narrative technique.

"Theory and Practice of Dramatic Art" by D. Vishwanath Mishra deals with the extraordinary quality of Jayashankar Prasad plays. According to Dr. Mishra, "Nothing is common or general about him or his plays. All is extraordinary—extraordinary persons belonging to extraordinary times acting against extraordinary background". The characters are introverts like himself and for them conflict is internal rather than external. A number of his characters have a poetic sensibility and often use a highly poetic language. Prasad has lavished a lot of affection on the women characters in his plays. They are dynamic and play very important roles as Prasad had a very high opinion of women. Prasad has combined the ancient Indian Poetics with the western concept of drama.

Prof. Nagendra in "Dramatic Art" feels that Prasad's devotion to Shiv and his belief in Joy as the ultimate reality of life is an important factor in his creative genius. But doubts raised by

Buddhist philosophy of pain do not allow him to accept unmixed joy. That is why the happy ends of his plays are always overshadowed by sorrow. His romantic attitude to life makes him turn to the golden period of Aryan culture for the themes of his plays. But many times Prasad uses historical themes to study contemporary social problems. As Prasad has a great capacity for creating living characters, Prof. Nagendra calls his plays dramas of character. In the end Prof. Nagendra points out the flaws in his plays which have been the subject of a lot of criticism. First, he does not have knowledge of stage-craft so that many scenes, like the scenes of battles, cannot be staged. Then he often has a very large number of scenes in his plays. Secondly, his language is too poetic and ornate for the purpose of dialogue.

In her essay "Theatrical Challenges in Jayashankar Prasad's Plays" Dr. Rita Rani Poliwal tries to refute the criticism levied against his plays. She states that without any serious attempt at staging the plays they have been declared unsuitable for the stage and are labelled 'literary plays'. According to her they will prove to be as fit for the stage as Kalidas's plays if they are staged by dedicated directors and good actors. Charges against his too ornate and poetic language, too, she feels are baseless. She concedes that he uses poetic language but says that the people in his plays who use it are poets, great statesmen, kings or queens. But it cannot be denied that there are a number of scenes in Prasad's plays which will be difficult to stage. Poetic language is used not only by poets or statesmen; it is also used by servants or ordinary people.

Virendra in "A Literary and Technical Study of *Skandagupta* and *Chandragupta*" feels that *Skandagupta* can be staged if it is properly edited. Some of the ten scenes of the play can be removed and effective drop-curtains used for the thirty-three scenes of the play. By visualizing the play being staged he comes to the conclusion that if it is translated into English and staged it will be placed among the best plays of the world. *Chandragupta*, according to him, is only a little inferior to *Skandagupta*.

In "Jayashankar Prasad and Some Other World Poets" Prof. Prasad has compared Prasad with a number of famous poets to establish his greatness. He finds that *Kamayani* like *Illiad* and *Odyssey* has a serious and dignified action of a considerable magnitude. Manu is compared to Aeneas and Shraddha to Dido.

Kamayani is then compared to *Divine Comedy*. Manu's vision of the dance of Lord Shiv is compared to Dante's vision of the ascent of Jesus with Virgin Mary. Shraddha is compared to Beatrice. Like *Fairie Queene*, *Kamayani* is a great allegory. Prof. Prasad feels that *Kamayani* stands with *Paradise Lost* and *Paradise Regained* as a landmark of history. He also compares *Kamayani* with *Goethe's Faust*, with Shelley's *Prometheus Unbound* and Prasad's universality with that of Kalidas, Dante, Milton, Goethe, Tagore, etc.

But it is not necessary to find similarities with acknowledged masterpieces to establish the greatness of a work of art. *Kamayani* the epic of the soul, is a commendable work and Jayashankar Prasad is one of the major writers of the world.

—Pratibha Tyagi

PRATAP SINGH. *Poets' Vision of History*. Institut fur Anglistik und Amerikanistik, Salzburg, Austria, 1981.

The moment one starts reading Professor Pratap Singh's book—*Poets' Vision of History*—one is reminded of what Aristotle said in his *Poetics*, Section IX :

...it is not the function of the poet to relate what has happened, but what may happen,—what is possible according to the law of probability or necessity. The poet and the historian differ not by writing in verse or in prose. The work of Herodotus might be put into verse, and it would still be a species of history, with metre no less than without it. The true difference is that one relates what has happened, the other what may happen. Poetry, therefore, is more philosophical and a higher thing than history for poetry tends to express the universal, history the particular. By the universal I mean how a person of a certain type will on occasion speak or act, according to the law of probability or necessity ; and it is this universality at which poetry aims in the names she attaches to the personages.

Poetry and history are directly opposed to each other but Professor Singh shows his grasp of the subject when, at the very outset, he maintains that "there is enough of history in poetry—particularly English poetry." Quoting Wellek and Warren who said that "literature can be treated as a document in history of ideas and philosophy", Professor Singh is of the view that poets too can be considered historians of society in a different sense. The poets keep themselves aware of what is happening around them and can be called impartial historians. A poet's treatment of history is, therefore, not illustrative but communicative; his method is not elucidative but interpretative.

After these preliminary observations, he refers to Langland's *Piers the Plowman* where the dreamer is always preoccupied with the idea of saving the soul. He also quotes John Richard Green who in his *History of the English People* considers *Piers the Plowman* a document illustrating English history. From Langland ("How I may save my soule"), Professor Singh refers to Eliot ("History my be servitude, / History may be freedom." 'Little Gidding') and concludes that the "entire range of English poetry conveys, in general, English man's passionate concern for and native love of liberty—the central truth of history." After references to Chaucer and Spenser we have Shakespeare who, as a historian, is the just chronicler of the motives, actions and sufferings of man. The actual history of man is the most important theme of his plays. Then we have Milton who "advocates the idea of individual perfectibility through disciplined effort in life full of God's benevolence." Later an attempt was made to look at life in relation to time. The French Revolution gave history an image of mass experience; whereas the German idealists headed by Hegel saw the total life of mankind as a gigantic historical process. Almost all the romantics were attracted by this new pattern of historical sense, i. e., significance of the continuum. Professor Singh does not fail to remind us that History, Life and Time appear synonymous. This perspective of history is noticeable in the nineteenth century and later poets. Almost each of the Romantics was drawn to the national problems of political freedom, man's social adjustment in the multiple social organization, historical perception of the status of man in the scale of Existence and gave us a picture of total life—if at all it could be given. Before coming to the core chapters of the book, the author

makes passing references to Blake, Wordsworth, Coleridge, Shelley, Byron, Meredith, Hardy and finally Eliot to conclude his introduction by stressing once again that English poetry has a constant national tradition. He once again makes his stance clear, saying that the book attempts to see history in poetry and not vice-versa. He is careful to add : "It may be borne in mind that the thought of history in their works (referring to the poets under study) does not follow any consistent development, nor is there any logical pattern in them. Conclusions are to be drawn from a close study of the historic idea available here and there in them" (p. 10).

The second chapter analyses Wordsworth's idea of history particularly in the context of his sonnets dedicated to liberty. Professor Singh has done well to dig out the voice, not of any theoretical pronouncements of doctrines, but the voice which longs for liberation. He begins by quoting from Book XI of *The Prelude* to prove that the poet looks at human life in terms of freedom. Wordsworth did associate himself with the movement of the liberal spirit in Europe but lacks the impulsive sway of the rhythm of liberty which we find in Coleridge and Shelley. Wordsworth, as revealed in his sonnets, had discovered the flaw of the American and French Revolutions. The poet's reference to "the pestilence of revolution" expresses his skeptical attitude towards revolutionary approach. All revolutions are only synonymous with "Volcanic burst", "earthquake", "hurricane", "locusts" and so many other things that the poet has referred to in his *Prelude*. The author finds the process of Wordsworth's thought an organic one as the poet had come closer to the real life of the people looking at their problems from the point of view of eternal time. The Wordsworthian hero would be one who can distinguish between truth and falsehood, good and evil and then become the happy medium of historical process which is "endless joy". Wordsworth's concept of duty conforms to his image of history as the expansion of human consciousness towards the total and collective life of mankind.

The third chapter deals with Coleridge's philosophical interpretation of history. Professor Singh quotes from F. E. Manual's *Shapes of Philosophical History* to stress that Coleridge's philosophical interpretation of history is closer to the German transcendental tradition. He begins with an analysis of Coleridge's

"Destruction of Bastile", where the poet is seen, for the time being, attracted towards revolutions which lead to evolution. Coleridge, unlike Wordsworth, had a greater philosophical bent of mind and was more involved in the welfare of mankind. "The Destiny of Nations" contains his concept of freedom and his belief that man's living on earth has a historical significance which demands full use and justification of his natural faculties so that he achieves the fulness of soul in himself and becomes free. Coleridge's dramatic personae of the historical scene is one whose vision of life is not blurred, one who is immune to both delight and despair. He, however, does not rule out a certain amount of pain which should be inflicted on the human character to bring out the best in him. Revolutions in no way exhaust the ideal possibilities of liberation and, therefore, the French Revolution is seen just as a symptom of the historical process. Coleridge's notion of history is philosophical and is related to the genesis, growth, development and continuity of human experience in terms of self awareness.

The fourth chapter deals with Shelley who, according to the author, does not treat history exclusively but the subject recurs in his poetry with deep intensity and extensive range of thought. Shelley's interest in the French Revolution is known to all. Prof. Singh begins with a brief analysis of "Queen Mab" which is devoted to the sacred cause of freedom and illustrates the struggle between tyranny of cold custom and nobility of natural good. The poem illustrates Shelley's view that monarchs, conquerors, kings, priests and statesmen are forces hostile to human progress and happiness and finally the human spirit in its journey draws nearer to liberty which is called "light, life and rapture." Quoting from Shelley's letters, the author goes to the extent of saying that words like 'Nature', 'Religion' and 'Virtue' are synonymous with liberty. Similarly, his "Revolt of Islam" advocates freedom and contains a plea for an ideal condition of human life and society. "Prometheus Unbound" projects Shelley's invincible idealism and "Hellas" glorifies the Greek ideal of personal freedom. Shelley's concept of liberty is very wide. As far as human nature is concerned, Shelley adheres to the principles of the perfectibility of man who is a combination of passion and reason. Shelley anticipates a great future for man.

The fifth chapter is an analysis of Meredith's odes covering about a century (1789-1870) of French national history. Meredith has stressed the necessity of considering history anew and he believes that it is the unbroken march of life from darkness to light, from ignorance to wisdom, from unconsciousness to self-consciousness and super-consciousness and from unreason to reason. Man, according to Meredith, is an ideal means through whom are accomplished the objectives of Spirit and Earth. His hero too is a person who understands the Truth and does not work to destroy. The sole necessity of Reason is to make the right choice. The course of history, therefore, seems to be based on the gradual and cyclical process of life. The world is on its way to realize the Truth. The author concludes by saying that "Meredith's history song is thus the utterance of a poet who is inquisitive to understand the totality of life in such broad concepts as its roots, relapse, resilience and release in the context of his essentially spiritual 'Forward View' of life.

Analyzing *The Dynasts* in the sixth chapter, Prof. Singh considers Hardy to be a poet true to the central Romantic tradition abstaining from every attempt to alter the social order. He believes that man's joy consists in his existing in the midst of a hostile society and nature. The drama shows the military array of European dynasties ; the disintegration being the result of the conflict between the two parties, i. e., the unconscious organic universe and the conscious human world. Hardy's heart aches as Europe is being cut like "a plum-pudding." It is a work that encompasses all that happens in the vast universe with characters as diverse as commoners, soldiers, aristocratic nobles, generals and kings. Like all historians Hardy too has described "great men" of history and he painfully discovers that they are all destroyers of the comprehensive pattern of the human world. He has no words of respect and praise for men like Napoleon. The military generals wage war and create evil in the world, making people suffer from the agonies of war. They are not heroes of history. Prof. Singh is of the view that Hardy's interest in history is more poetic than practical. His criticisms of the revolutions and wars is a strong proof of his faith in the ultimate goodness of the historical process. We all are responsible to our society and to our own conscience but we do need a "Turner of the Wheel" and "The Prime Mover of the gear" and that is why in

The Dynasts there is a consistent depiction of the Will on both the visible and invisible levels of existence. The Will represents the spiritual order of life.

The penultimate chapter of the book analyzes Eliot's idea of history which; according to the author, seems to be rooted in his intense intellectual curiosity to understand the contemporary human dilemma to explore the possibilities of man's redemption from the melancholy situation of existence. Prof. Singh quotes from "Little Gidding" (History may be servitude,/History may be freedom") to suggest that the lines are the highest point of interest in the development of the poet's thought. He then goes to the "Prufrock Song" where the poet is preoccupied with time and till "The Waste Land" he sees the poet's sensibility dominated by the negative images of history. History without time has no meaning for Eliot as time is the inmost truth of the historical process. Eliot in "Mariana" aspires to "live in a world of time" beyond himself. He rejects the possibility of a goalless life. He is always on the move and later seeks God's help for salvation. He moves out to consider time timelessly and to discover the truth of history beyond the nineteenth century liberal tradition, i. e., "in man's relation to God, and God's relation to man", as Fraser said in his book—*The Modern Writer and His World*. Prof. Singh concludes by saying that more than a mere Christian, Eliot offers us his own imaginative version of the subject instead of adhering to the traditional view history.

In the eighth and final chapter entitled "Conclusion" the author considers the meaning, value and purpose of the study stressing the fact that the poets under study have reacted in a varied manner to the permanent problems of life.

I would say that Professor Pratap Singh's book offers an illuminating insight into the interpretations of life, time and history in the works of the poets from Wordsworth to Eliot.

—Arun Kumar

DISSERTATION ABSTRACTS

AMITA MITTAL. *Quest for Belief in the Poetry of W. B. Yeats*,
M. Phil. Dissertation, Meerut University.

It is a part of human nature to live by some convictions which are the concretized formula of belief. For man it is almost impossible to continue for long to live in a state of disequilibrium or deprivation; one must believe, no matter what. Here it is essential to distinguish between belief and faith. Belief is based on facts which convince us. Faith requires no logical sanction. Once a belief is born, faith establishes its foundations which are not broken until experience teaches otherwise and the belief is challenged.

W. B. Yeats was not ready to accept the orthodox Christianity. His ideas about God and religion were not that of the common faith. He evolved his own conviction, made out his own theory and consequently he could realize the link between God and the soul.

Yeats's poetry exhibits that he is sad at the transitoriness of life and weeps for it. Everything that is bygone is noble and beautiful for him. He is worried about the existing beauty of the earth and laments that time will devour it soon. Without any shade of doubt, he is very anxious to keep the devouring time ahead; but at the same time he is aware of its impossibility. Thus, his lamentation becomes more and more pessimistic and pathetic.

Yeats's quest for belief does not remain the same and unchanged throughout his career. It undergoes various remarkable changes. His attitude that has been of a cynic breathing in negation, turns to be heroic later on. This concept of reckless artist, master of life, the man of gaiety, born of active will in Yeats, is contrary to his early concept of artist as a solitary one, a magician, an escapist and a visionary, interested in the realization of essences of the things and the states of mind.

The significant thing about Yeats's quest is that he avoids the position of choice. His chief purpose behind this quest is that he demonstrates how the soul attains to the high state of union with God without casting away the desire of natural thing. In other words, what Yeats wants to emphasize is that soul and body are wedded explicitly. Their importance for each other is immense; and they are inseparable. The lady who stands for soul and spirit realizes well the truth of body and its demands. She knows that love cannot exist only by the spiritual food.

Unlike his contemporaries Yeats strikes a balance between brokenness and wholeness. All, Eliot, W. H. Auden and Stephen Spender seem to sink beneath the surge of despair. Yeats's vision of life, like Eliot's 'a heap of broken images' was broken. Poems like 'Easter 1917', 'The Second Coming' and 'Coole Park' do speak of that brokenness; but at the same time he was capable of matching the despairing vision of 'The Second Coming' with the wholeness of 'A Prayer for My Daughter.'

Yeats's conviction is that the human soul is eternal and active even in the darkness of despair, but only by being happy. His quest for belief leads him closer and closer to a position which we may call consecrated humanism. In an age, when man's very existence seems impossible, daily one or the other hysterical cry forecasts the approaching end, Yeats's belief in 'rejoice' opens all possibility of hope. His hope lies in the fact that civilization will rise out of disaster. Though his belief cannot check the approaching end, yet it hints at the cradle of new civilization.

In a word, in most of his poetry Yeats emphasizes that despair is temporary and is sure to be replaced by hopefulness;

body and soul are inseparable from each other, they are of immense help for each other; and civilization will surely rise out of disaster.

MANOJ KUMAR. *Tennyson and the Pre-Raphaelite Poets*, M. Phil. Dissertation, Meerut University.

Tennyson spans the bridge between Keats and the Pre-Raphaelites. The critics, to whom Tennyson was merely a representative Victorian poet, have often erroneously inferred that Pre-Raphaelitism in English poetry came as a reaction against the Tennysonian school of poetry. They are apt to lose sight of the fact that in his early aesthetics Tennyson was a follower of the Keatsian tradition. In his early poetic career, he believed in the theory of art for art's sake, and his poetry written before 1850 is essentially romantic in its purport. The volumes of his poetry published in 1830, 1832 and 1842 hardly bear any trace of the social and moral message his later poetry was to propound. It was only on the insistence of his fellow Cambridge 'Apostles' and under the influence of Carlyle that Tennyson began to consider contemporary moral and political questions, and the romantic note was replaced by religion and morality in his poetry. Moreover, his appointment as Poet Laureate in 1850 also contributed to the introduction of this moral and religious touch in his works.

The Pre-Raphaelite movement implies the rejection of Raphael, the great Italian painter of the Renaissance, and the revival of the painters before (pre) Raphael, namely Giotto, Belloni, Angelico, etc. The movement aimed at reviving in art and literature the characteristics and qualities peculiar to these early Italian masters from Giotto to Leonardo da Vinci. The Pre-Raphaelites wanted to get from formulae to truth, from vague generalizations to seeing things vividly and minutely. They wanted something less idealized than Raphael that they found in the simpler sincerity of the Italian painters before him.

Tennyson, although not a Pre-Raphaelite himself, exhibits in his poetry most of the characteristics of the paintings of the Pre-Raphaelites. His poetry is characterized by most of the

Pre-Raphaelite qualities, particularly, a strange blend of detailed externality and intense inwardness of feeling. It will not be unfair to say that Tennyson had been a Pre-Raphaelite much before the birth of Pre-Raphaelite Brotherhood in 1848. This is the reason why Buchanan, while attacking the Pre-Raphaelites, grouped Tennyson with them. Actually, Pre-Raphaelitism, as has often been considered, was not an anti-Tennysonian reaction. On the contrary, it drew inspiration from Tennyson.

The Pre-Raphaelites' fascination for Tennyson was not merely a case of poetical appeal. It was something more. Their biographical materials and mutual correspondence reveal that the Pre-Raphaelites, stunned by Tennyson's poetry, became seriously interested in the man too. They seized every opportunity to meet him personally and avail themselves of his mature literary guidance. As regards their selection of themes and titles the Pre-Raphaelites, namely, Dante Gabriel Rossetti, William Morris, A. C. Swinburne, Christina Rossetti, etc. were greatly influenced by this great Victorian literary colossus.

Tennyson, being a great pictorial artist, influenced the Pre-Raphaelites very much in their portrayal of feminine beauty. Going through a collection of his poems seems like turning the pages of a rare album containing most lovely pictures of beautiful women in various charming poses. The Pre-Raphaelites not only illustrated the feminine figures of Tennyson's poetry but also modelled their own feminine figures in painting and poetry after the Tennysonian women. Eleanore, Mariana, Adeline and many others of his earlier poems, and Enid, Vivien, Elaine, Guinevere, etc. of later poetry were chief sources for the Pre-Raphaelite portraiture of women.

In a nutshell, the Pre-Raphaelites owed a great deal to Tennyson. He seems to have anticipated the picturesqueness of Pre-Raphaelite poetry. Picturesqueness was a very prominent feature of his poetry which never lost its appeal to the Pre-Raphaelites. Their descriptions of scenes of nature, landscapes, gardens, beauty of the feminine figure, the portraits of melancholy and fatal women, love of Gothic architecture and interior decoration, all had their source in Tennyson's poetry, especially that written before 1850,

POONAM R. MAHESHWARI. *Christian Ethos in Thomas Hardy's Tess of the D'Urbervilles*, M. Phil. Dissertation, Meerut University.

Thomas Hardy was an agnostic, but a 'reluctant' one. His writings amply demonstrate his lack of faith in a just and loving God. However, he nowhere denies His existence. His works exhibit how greatly he was influenced by the Bible. His works—both prose and poetry—abound in the biblical references. Also their tone and style are after those of the Bible itself.

Hardy in many of his works has attacked Church and God, and has displayed his rational beliefs and disbeliefs; but he has never been able to extricate himself wholly from the Christianity. As far as *Tess* is concerned, it can be regarded as the most 'churchy' of Hardy's novels. It abounds in references to the Christian themes and to the Bible. Angel Clare, in this novel, is Hardy's version of an agnostic of spiritual sensibility and confused moral fervour. He claims he loves the church "as one loves a parent" but, so he tells his father, he cannot be her minister while she "refuses to liberate her mind from an unaccountable redemptive theolatory" (Chapter XVIII). Similarly, Tess, while talking to Alec (Chapter LVI), confirms her faith in the spirit of the Sermons on the Mount even when she categorically refuses to accept all that is taught by the Church. She appeals to reason rather to blind faith. In her loyalty to Clare and her refusal to condemn him, she is a picture of Christian charity as opposed to the cruel religious dogmatism of Merey Chant and the clergyman who refuses to bury Tess's body. Clare's father and two brothers are typical church ministers. Though not dishonest, they are rigid and conventional—even more than their father. Tess's death and Angel and Liza-Lu's joining together follows the pattern of new birth through sacrificial death which is the subject of so many ancient myths, and which through the act of Jesus passed into history.

By virtue of numerous direct and indirect biblical references *Tess*, can be called Hardy's *Paradise Lost*. Angel Clare and Tess, especially at the Talbothay's dairy farm, have been described "as if they were Adam and Eve." Alec is "the other one" who comes to tempt Tess "in the guise of an inferior animal" (Chapter X). His very name (Stoke) suggests his hellish

credentials. In his first meeting with Tess he offers her strawberries in the like manner as Satan tempts Eve to taste the fruit of the forbidden tree. Tess (Eve) succumbs to Alec's (Satan's) sinister manoeuvres.

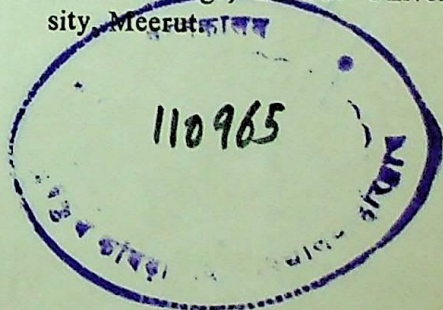
Tess is like Eve, the mother of mankind. From the beginning she is seen having 'a deputy maternal attitude' towards her brothers and sisters. She chooses to act like their Providence. It is for their sake that she once again succumbs to Alec's undesirable advances. Angel returns, but too late. Outraged, she destroys her evil genius and thus invites her own doom. For the restoration of lost grace Satan has got to be overcome.

In short, it can be said that the imagery of Paradise (and of Hell too) has been very deftly woven into the texture of *Tess of the D'Urbervilles*. This novel abounds in allusions to the Bible and Christianity. Although Hardy had no belief in the existence of a kind and benevolent Good yet he could never go to the extent of denying His existence. His *Tess* is not an effort to justify God's ways to man, but it is a cry of protest.

—Nand Kumar

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